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ELIZABETH MURRAY.

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A MUNICIPAL THEATRE.

Among the few municipal theatres already in operation in this country, the one established at Northampton, Mass., has distinct points of interest. Its foundation and uses are the subject of an interesting article by MARY K. BREWSTER in a recent Springfield Republican.

Northampton is the seat of Smith College, and thus its municipal theatre is assured of a large incidental patronage by students for the classes of amusements that appeal to such a body, and in this respect it enjoys an advantage which would not accrue to such an institution in another town of relative size lacking a like body of theatre-goers.

The Northampton theatre is called the Academy of Music, and embodies a memorial gift to the city from the late E. H. R. LYMAN, of Northampton and Brooklyn. The building is beautiful in architecture and stands apart on the corner of two prominent streets, thus presenting an effect unusual of theatres in this country, especially as it adjoins a small city park. It seats upwards of 1,000 and cost about \$125,000.

The conservatism of town authorities in considering the tender of such an institution, based on a fear as to its profit or loss, was shown at Northampton, where public sentiment was divided originally on the gift. The donor, however, met the question by guaranteeing the city against loss in operating the theatre for three years, and is said to have paid considerable amounts early in the enterprise to induce leading attractions to visit Northampton.

Northampton has a population of about 20,000. The deed of gift secured the theatre against liability to the vagaries of city politics and ordained that it should not be used for the presentation of party policies; that the entertainments be of a wholesome and cultured character, and that it be used solely for the delivery of lectures, the production of concerts and opera, and representations of drama of the better character.

On the board of five trustees the city is represented by its Mayor and Smith College by its president. Next comes the son of the founder of the theatre and two prominent citizens. The manager is hired by the

trustees. Objectionable plays are debanded and those of a better class invited even if the receipts are not what they might be in a house run solely from the box-office standpoint. As a result no city outside Boston maintains such a high level of concerts and plays, it is said.

The restrictions set forth are not construed to prevent a wide range of attractions, and as a result, it is said, practically every taste has been suited in a city of widely diversified population more than ordinarily inclined to be critical of a place of amusement that belongs to its inhabitants.

An analysis shows that the greater attractions that visit Northampton create a demand that often tests the capacity of the theatre; yet while the prices for such attractions are raised the profits are not so large as those derived from popular price offerings that play twice daily for a week. Where the attraction appeals to the college mass—and normally to the general public of the town—the engagements are very successful from a pecuniary point of view. The theatre, in short, has thus far shown a handsome profit, and promises to be self-sustaining indefinitely, provided the offerings continue to appeal to its public.

As far as THE MIRROR has noted, the few municipal theatres that have been established in this country are in comparatively small communities. Prophets are providing them for large cities in the future. It is a question, however, whether such enterprises would stand as fair a chance for success in large communities, where theatres are numerous and on a competitive basis, as they do in smaller towns, where they represent the best opportunities for amusement and concentrate local pride and patronage.

A REMARKABLE DEMONSTRATION.

THE presence of mind shown by the audience and the devotion to immediate duty illustrated by the employees at the Herald Square Theatre on the occasion of the fire in that playhouse last Tuesday night cannot be too highly commended as a co-operative example for future emergencies of the kind.

Fire Chief COOKER has characterized the general behavior of those concerned for safety and in danger as almost unparalleled in the history of metropolitan fires, and the press of the city generally has commented upon the heroism of the actors, the musicians, and the attaches and the self-possession of a large audience that was thus inspired and assisted.

The serious danger at theatre and other fires, as the facts have been shown, has not been so great from fire itself as from panic. When cool minds control at such times the peril is very much reduced or wholly overcome, and thus all honor should be paid to those who set an example that makes for safety.

CARL HAUPTMANN'S PRAISE.

His Remarkable Tribute After Viewing a Performance of Salvation Nell.

Professor Carl Hauptmann, brother of Gerhart Hauptmann, the German poet and playwright, after witnessing a performance of Salvation Nell at the Herald Square Theatre, wrote to Mrs. Fiske: "I want to thank you again for the extraordinary impression I carried away from your theatre. I was completely enthralled throughout by the stage pictures before my eyes. Strength and truth to the last gesture, all nature and all soul. I do not speak of the title-role. I do not know that it was a role and your role. I only know that a human being and Fate stood before me from beginning to end, such a masterpiece was the picture."

"But I shall not speak of individual things, because all the individualities combined to form a memorable whole. The children playing in the streets, the persons who drift in and out and mingle in the barroom, or the light in the streets—are life itself, even to the roof-tops. But this is not stage management—the divine touch is surely upon things inanimate. It is thus that Steinlen paints in Paris."

"Every one in Germany should see your performance. Every one would talk in admiration and wonder of what they saw. I gladly acknowledge that I have rarely been filled with so great and true delight as that which I experienced through the wonderful art of your performance."

RECEIVER FOR GERMAN COMPANY.

Justice McLean, in the Supreme Court on Dec. 21, granted an order for the voluntary dissolution of the New German Theatre Company, a New York corporation, which last year managed the Irving Place Theatre. Ludwig Zeisler, attorney for the company, was appointed receiver. Dr. M. Baumfeld was president and manager of the German Theatre, Incorporated, a New Jersey corporation, which operates the New German Theatre at Fifty-ninth Street and Madison Avenue. Otto Well now has the lease on the Irving Place Theatre. This company had no connection with the New German Theatre on Madison Avenue.

COMEDY THEATRE STARTED.

Work on the new Comedy Theatre, to be erected on Forty-first Street, began last week. The old church building on the site is being demolished and construction work will start as soon as the ground is cleared. April 1 is the time set for the opening of the theatre.

HAMMERSTEIN MORTGAGES LEASEHOLD.

Oscar Hammerstein has mortgaged his leasehold interest in the Belasco Theatre property, on Forty-second Street, near Broadway, to Herman Wronkow for \$25,000. The mortgage was recorded on Dec. 21 in the Register's office.

THE MATINEE GIRL.

SHE BUCHEMES FADS AND FOLLIES AS PLAYERS AND THE PLAY SUGGEST THEM.

Why Fires Are Like Seashells, as the Herald Square Mass Disclosed—Relative to The Battle—An Irish Newcomer Who Has Rivaled Not to Be Replaced—Woman's Philosophy of Amuse.

Fires are like seashells. No one is expected to tell the exact truth about them afterward. Last summer I called with a party on a short coast cruise and encountered a storm. Every person in that little party landed at some time over the rail in either delirium and rancor. My eyes were no witness of their ebullience.

Yet when at a hotel we were asked the two inevitable questions addressed to voyagers: "What kind of weather did you have?" and "Were you seasick?" every man and woman of that party smiled sweetly and lied. Not one of them had been seasick. They said it without change of complexion or trembling of an eyelid. Their serenity was monumental.

Staring at them and knowing that they were of only average intelligence and modestly I sought for an explanation. I found it in the fact that they had forgotten. Forgotten with that strange ease with which we let the unpleasant things drop out of our lives. The poet enquired: "I am thankful now for the certain truth, that only the sweet remains."

The fire that smuffed out the old Herald Square Theatre as though some giant with fingers of flame had crushed it into cinders in a moment disclosed the usual varying views of an event, which caused Breveling to write one of the longest stories ever written to prove that because of some mental antagonism no two persons ever see anything quite alike, and so proved that human testimony is valueless.

Did Bonnie McCoy, of the weird and wonderful Yama Yama dances, faint or did she not?

Did somebody else grow hysterical? Did some male person, suddenly loosed, really prance about in pajamas in the snow eddies and swear that he was the big chief of all the Indians at the Hippodrome?

Some witnesses say they did. Some say they did not. The persons of whom the tales are told are not sure. History will always be vague upon that point.

But as to one fact strangely all agree, that above screams and the sounds of hurrying feet, above the shriek of the fire whistle tearing a hole in the night silence, the orchestra kept on playing. Played loudly, played fast, played perhaps a little out of tune, but played every one of the audience out of the theatre every performer off the stage and stumbling, crowding, praying, cursing, out of the stage door. It was as fine a feat as the playing of the band as a battle-squad went down. Honor to the orchestra of the late Herald Square!

Wilton Lackaye in an apparently impromptu speech after the second act of The Battle expressed his own opinion of the vehicle provided for him. "Your opinion proves that the play fulfills that first mission of the drama, to entertain; but you will agree also that it has a subconscious injection of thought." A fair criticism of the play and its star might have added that it has a "Lady or tiger" ending.

"How can one spend ten million dollars on the poor in New York without pauperizing them?" asks one of the players. Three of them undertake to answer, but admit that their answers are not watertight. They ask the fourth, and he says, "Why, certainly," and unrolls a large map. The audience on its tiptoes and agape, waiting for the answer, sees the curtain descend upon the muffled explanation of the man who claims to have guessed the riddle. That player is the star, and he sends across the footlights at the befuddled audience a mental wink.

There are in the play some biting lines. In the fine balance it sustains in its presentation of the arguments of capitalist as against laborer, the capitalist says: "Money is a drug that makes you forget the things you haven't got." Says he of the heroine who happens to be a female prig of the most unlovable sort: "What trouble a good woman can make in the world." Of those swift flashes of truth that illuminate the feminine mind while the most brilliant male is still stumbling slowly along the dark paths of "reason," a woman once said: "That is true, but how did you know?" To which the woman replies, "I didn't know. I am a woman. I felt."

Blaise Ferguson, who has made her triumphant way out of the chorus, and, by successive steps to the rank of leading woman, made a good impression in Pierre of the Plains and a better in The Battle. In the last play she reminds her audience, quite unconsciously, I hope, of Maude Adams. There is a girlish vibrato midway of her vocal register that is Adamsian. An abrupt, angular gesture that suggests girlishly sharp elbows is another trick that captivated memory back to the conquest by the first of the Lady Babbies.

To Charles Abbe our thanks for tonic laughter. He was a deliciously droll East Side sport.

Joseph O'Mara told his countrymen before he left Ould Ireland that he was coming to this country as a missionary to spread the gospel of Irish music. A plane and dainty purpose, Mr. O'Mara. And welcome to our shores. 'Tis the place for the ambitious and able. Madame Schumann-Heink will tell you that "Europe praises not America pays."

And yet Joseph O'Mara, Chauncy Olcott and Andrew Mack and Fluke O'Hara have been singing the same gospel to their profit and our pleasure for long. They are handsome men with limber legs. Oh, well! perhaps they had a cold in the head and rheumatism in the legs, or neuralgia in the face. Anyway, we must be cordial to visitors. Only we're not lyn' awake nights for fear ye'll steal the laurel wreaths off the brows of Olcott, or Mack, or O'Hara, at all, at all!

Maude Odell says: "I am dressing in Love Watches exactly the way I like to dress. My gowns are black and white. It is a combination with endless variations, and in my opinion always finely effective. When I am asked what is my favorite color, I reply: 'I have no favorite color. My favorite colors are black and white.'"

Harry Garden, always epigrammatic, says: "I dress in the evening for my hair and skin. In the afternoon for my eyes." Yellows and grays she chooses for evening wear because they "agree" with her complexion and hair. "Royal blue always for afternoon costumes because my eyes are blue," is her dictum sartorial.

Concerning gossips, that exotic beauty, Lina Cavalieri, of Rome and Paris and latterly of New York, whom certain critics have declared is "the most beautiful woman in the world," before departing next week for a tour of Mexico in opera, will open an "atelier of beauty" on Fifth Avenue. There will be sold cosmetics which are the short cut to beauty.

Lillian Russell, importuned to open a shop on Fifth Avenue, considered the plan for a time, but abandoned it because she concluded: "A New York shopkeeper can't operate from San Francisco." That objection the pliant Roman has met by placing in charge of her atelier a competent relative.

On tour Aphie James is being invited by the critics to open a school of elocution to teach stars and other leading women how to read their lines approximately as well as she reads her

PERSONAL.

ELLIOTT.—Maxine Elliott will open her new theatre to-morrow night, by appearing in Marion Fairfax's new play, The Chaperone. Miss Elliott has personally supervised every detail of the house, including the selection of musicians in the orchestra.

LUDLOW.—Henry Ludlow made his first appearance as Edgar Allen Poe in George Hamilton's new play, The Raven, at Annapolis, Md., on Dec. 23.

COOK.—Mrs. Madge Carr Cook returned to New York on the Kaiser Wilhelm der Grosses last Wednesday, after almost two years abroad. She will spend Christmas with Eleanor Johnson in Chattanooga.

VIMMER.—George Sylvester Viereck, co-author with Edgar Allen Poe of The Vampire, returned from Europe last Wednesday. He announced that the play would soon be produced in Germany, Hungary and Italy.

ALLEN.—Viola Allen will be presented this season in a new play, The White Sister, by F. Marion Crawford. The opening performance will be on Jan. 25.

TEMPER.—Maria Temper will appear at the Comedy Theatre, London, on Jan. 9, in W. Somerset Maugham's new play, Penelope.

WALSH.—Blanche Walsh, it is reported, has purchased an estate of 100 acres near Richmond, Va., where she will make her home in the future.

LISTON.—Hudson Liston underwent an operation on his eyes a few days ago, at the Polytechnic Hospital, Thirty-fourth Street near Second Avenue, and is reported to be progressing favorably. He would be pleased to receive visits from any of his old friends.

WAYNE-KNOX.—Justina Wayne, who has been playing successfully in The Prince Chap in Australia, has as a companion and guest Mary Keogh, of the same company, for visits to relatives in Seattle, Portland and San Francisco. Miss Keogh will then leave for Denver to spend some time with her mother, and later Miss Wayne will visit her in that city, both finally coming to New York together.

GRONOW.—Grace George has begun rehearsals of a new play by Thompson Buchanan, and will open in Milwaukee on Jan. 7.

POLLOCK.—Channing Pollock's latest play, now called Such a Little Queen, has been purchased by Henry B. Harris for production next Fall.

DOCKSTADER.—Low Dockstader spent last week in New York. His minstrel company laid off for a week, but will start on tour again after the holidays.

WILLIAMS.—Hattie Williams, at the end of her engagement in Fluffy Buzzer, will be starred in a "straight" comedy, by Alexander H. Bisson, author of The Masked Ball and On and On.

own. They speak of her voice and enunciation in superlatives. With Western boldness they say: "There isn't a woman on the stage who compares with her in the use of the voice. Most of her contemporaries excel in the abuse of it."

The Professional Woman's League receives occasional greeting from its popular former president, Mrs. Sumner Westford. Mrs. Westford on a Western tour with Fifty Miles from Boston varies her spoken lines by a song, "Ain't It Awful?" The long-lived "Mabel" has been amputated.

For that faded, fuddled feeling when some puzzling person claims hearty acquaintance with us, Harry R. Smith has given Charles Bigelow adequate expression in Miss Innocence. The comedian stares at Miss Emma Janvier's face and exclaims, "In what geography have I seen that map?"

I know who have had a Merry Christmas. I can read it in their faces as they turn into Broadway two blocks away. Their faces are bright because they have spent no more for gifts than they could afford. Because they enjoyed this Christmas without harking back to old Christmas from which the holly berries long ago dropped off, or reaching forward fearfully to future holidays which we may never overtake. They are the persons whose hearts warmed at sight of every token of remembrance that came to them by hand or mail or express, and who only laughed when it was apparent that some one of short memory had forgotten.

And the persons whose Christmas was a miserable one! I know them, too, by the gloom reflected in their faces and measured by the forlornness of their hobble. They are the persons who waited for the tide of good cheer to rise to them instead of sending it on to others. They are those in whom the big pronoun "they" was swallowed somehow in the little pronoun "I."

There is no excuse for making delicious a glad day except bereavement, and in a world which needs all the joy that can be manufactured by every brief life, I am not sure that we should mourn long outwardly the lights that have gone out. Don't celebrate any but joy anniversaries. If there are gloomy anniversaries in your life turn a page. Turn a page.

If you couldn't celebrate Christmas on the twenty-fifth of December, celebrate it on the fifteenth of February or the first of March. Don't cheat yourself of the annual heart warming. A happy 1909! Make it happy!

THE MATINEE GIRL.

FIRE AT THE GILSEY HOUSE.

Fire on the top floor of the Gilsey House, at Broadway and Twenty-ninth Street, last Tuesday, caused considerable damage in the rooms occupied by Amelia Summerville and Madame Adelaide Herrmann. Fanny Rice also suffered some loss by water. Lilla Vane, who has been ill at the hotel, was made worse by the excitement. Robert Monroe, a playwright, and brother of George Monroe, lost many manuscripts and papers of value. His room was directly under the fire.

A cable last week recorded the fact that the Berlin theatres have been so hard hit by

Maxine Elliott's Theatre is one of the most rapidly constructed theatres on record. Ground was broken last July, and the theatre has risen practically within four months. For the past six weeks the mechanics have been working night and day under the personal direction of Lee and J. J. Shubert, who on many occasions have spent nearly the entire night in the building.

Lew Fields and his merry company were cordially received at the West End last week. Mr. Fields, Connie Ediss, Lotta Faust and other principals in the cast came in for much applause and the chorus numbers were greatly enjoyed. This week, Lulu Glaser in Mlle. Mischief.

very well done. Ned Wayburn did them. Eddie Foy is much himself until he becomes Hamlet. He is funny, well pleased with his own acting, and a little of the audience. As the Melancholy Dane he looks strange. Like some of the earlier pictures of Edwin Booth, and his playing of the part, burlesqued as it is, is done with the utmost seriousness. Maude Raymond as Molly Brown, owner of the hotel, has little to do with the plot but much with the entertainment. She has several songs, among them being "Good-bye, Molly Brown," and "The Dusky Salome." She also plays Ophelia in Hamlet and does it very amusingly. Laura Guerin, in stunning gowns, does the part of the dead model, and sings— "Won't you start with me," "The Rag" and "The Hornpipe Rag," in which some very electrical effects are introduced. Mabelle Baker is good as the nagging Mrs. Buttle, and Daphne Pollard plays the ingenua daughter. Miss Pollard is small and pretty, with much vivacity and a fairly good singing voice. Her numbers with the tenor, "Under the Honeymoon" and "That's as Far as You Can Go," and her solo, "A Poor Little Girl Like Me," will probably be made the most popular songs in the place. George A. Schiller plays the fastidious, haughty, and cold Raceland has the role of the hotel manager. John Pratt as Manlich, the tenor Captain Tom Manlich, is a good actor and singer. Wayne Redding plays an excitable Frenchman, and Harry Madison as an Adirondack guide is good. James F. Cook plays the bear. It not naturally certainly most satisfactorily. The vaudeville mentioned before is performed by Mr. Cook and his partner, Harry Madison. It is much inferior to their "sawlog" work. A word should be said for "Maz," the littiest girl in the children's number. She is very pretty and very charming.

Mr. Moffett, in his speech at the end of the third act of *The Battle*, Monday night, warded off an analytic classification of his play by declaring that he was not attempting to do what two-thirds of his hearers had taken it for granted he was attempting to do before the curtain had fallen on the first act; *etc.*, to teach a lesson, an advance lesson in a course very popular with dramatists since the success of *The Lion and the Mouse* and *The Man of the Hour*, on the now threshed out question of Capital and Labor. (They're always written with capitals.) Because the "question" heretofore has usually been treated from the viewpoint of the latter. It has been taken out, stood up in a corner and throttled and commiserated in gross melodramatic style. From the viewpoint of Capital, however, the "question" has seldom been treated, and the arguments put by Mr. Moffett into the mouth of his millionaire, Hambleton, are novel and give the sensation of hearing the "other side of the

(Continued on page 4.)



MAXINE ELLIOTT'S THEATRE.

NEWS FROM CHICAGO.

OCCURRENCES IN LOCAL PLAYHOUSES DURING CHRISTMAS WEEK

Nearly a Hero—The Mimic World—Harry Lauder's Success—Divergence—Romeo and Juliet—Productions in Stock—Colburn's Gossip.

(Special to The Mirror.)

CHICAGO, Dec. 28.—Sam Bernard began a month's engagement at the Garrick last week in Nearly a Hero, and his popularity filled the theatre at the opening in spite of the Christmas flow of money to the shopping district. His part of the near-hero seemed to satisfy his most expectant admirers. He has a number of good songs, and in response to continued applause he made a characteristic curtain speech followed by a recitation of a Christmas poem which was so timely and so nicely done that it became the biggest hit of the performance. In Mr. Bernard's company Grace La Rue was conspicuously graceful and clever, and Ada Lewis made her burlesque matinee girl, imitating Ethel Barrymore, a popular success. The big oriental concerted number in the first act was encored several times. The production was handsomely staged. In the company are Sam Edwards, Florence Girard, Phil Ryley, Joseph E. Miller, Burrell Bar Barretto, Minerva Coverdale and Daisy Leon.

The Mimic World has been recognized as a good big "show" at the Auditorium. The Spring song dance of Gertrude Hoffman was evidently regarded by the audience as a gentle and graceful revelation of the female form, since it was most enthusiastically applauded. The famous dance which followed with more clothes, was less successful, evidently on account of its morbid revel. Miss Hoffman's imitations grew on the audience. The last one was the best, and a Mr. George W. Monroe was never more successful. He added a great deal to the life as well as laughter of the production. Will West in the Skinner imitation was excellent, as usual, and his song, "Monte Carlo Town," was one of the most popular. Elizabeth Brice, pretty, amiable and clever in the merry widow; Walter Lawrence as Danilo, and Bert von Klein in the Yankee Doodle role contributed considerably to the general success of the "review." Most of the music was pleasing and the production was properly handsome and elaborate. The Apache dance was apparently not understood, and it never would be missed.

Harry Lauder marched up Michigan Boulevard one fine day last week, with a procession of bands and Scotchmen ahead of him. He was on his way from the station to Orchestra Hall, where he began a short engagement Wednesday. He was the first theatrical attraction to appear in Orchestra Hall, the home of the famous Thomas organization of musicians, and represented, as Sara Bernhardt in her tent tour did, an independent determination to entertain the American public in spite of the theatrical syndicates. If Mr. Lauder is an example of gifted people who cannot get on with the vaudeville syndicate, the public is missing a great deal, for Mr. Lauder proved himself fully as good as his reputation led us to expect. His characterizations were complete and true, and they were recognized with great applause. He did the fish boy, besides his other famous songs, and it was conceded that this achievement alone entitled him to his prominence. On the bill with Mr. Lauder are Willy Zimmerman, whose imitation of famous composer-directors were of similar excellence to Mr. Lauder's characters, and fully appreciated; Vasco, the "mad musician," who got some of the most emphatic applause of the evening; Virginia Vervell, singing Scottish songs; the Three Constantine Sisters; Adeline and Taylor, whose good vocal and instrumental music was applauded; and the Japanese valancing act of Yamamoto and Koyoshi. Mr. Lauder and company will return to Orchestra Hall for two performances New Year's Day.

Grace George, again at the Grand in Divergence, is winning the same praise from the press as before. She has as good a company as last season, with Frank Worthing as Henri, Max Freeman as the waiter, Henry Miller, Jr., as Gratignac, Frederic Emelton as Clapac, Charles Stanley as Bastien, Jewel Power as Joseph, Ruth Benson as the widow, Evelyn Carter Carington as Madame Valfontaine. Miss George is meeting with the same success as last season. The Newlyweds and Their Baby will be at the Auditorium on Jan. 14. The Talk of New York, with Victor Moore, will be the bill beginning Jan. 3.

Otho Skinner will return to the Grand Opera House on Jan. 4 in The Honor of the Family, with the advantage of most attractive memories of both star and play.

Trixie Friessman may head the musical stock company at the Garden Theatre, where Manager Thomas Noonan has clinched with The Winning Miss in a final struggle for popularity. The new version was to have been ready Christmas, but was postponed for a week or two on account of Mr. Noonan's search for a star to appear with Frank Monahan, Ben Real and Aaron Hoffman have returned to New York, and Mr. Noonan himself is in charge of rehearsals. The extraordinary beauty of the theatre continues to attract attention.

The Fair Towhead, a burlesque, was given by members of Elsie Janis' Fair Co-ed company at a dance, Christmas supper and tree celebration in her honor.

Illness caused the retirement of Robert McKay from Mr. Crane's Father and the Boys' company at Powers.

Jeannette Lowrie, in first entrance with her back almost against a new park door, managed cleverly to win approval from a big audience midweek at the Majestic. She seemed a little at a loss without full stage to roam in, but she "made good."

Mabel Sinclair, the English ventriloquist, succeeded with her voice-throwing and singing at the Olympic Music Hall, but it was evident that her merry automaton puppets would have to be sharpened for American audiences.

A glimpse of The Straight Road at the Great Northern last week revealed Minnie Victorson doing Moll sincerely with sufficient emotional strength. Joseph Slayton was a good Bill Hubbell, and Helen Starr a capital Rosy Grady.

Christmas greeting is acknowledged from William Jossey, leading man and author of The Land that God Forgot, The Vampire, The End of The Trail and other plays.

Forty years of wedded life were commemorated by Mr. and Mrs. Fred Widman, of this city, on Dec. 19. Mr. Widman and Clara Strickland were married while Mr. Widman was managing a company of his own, a few years after the Civil War. Their long, happy and prosperous union is a good refutation of the too-readily-believed opinion that theatrical marriages are not successful, for Mrs. Widman was a professional. They have lived in Chicago for a quarter of a century. A circle of friends extending across the continent will wish them a happy new year and many of them.

Manager Edward J. Sullivan, of the Studenbaker Theatre, let go the tiller long enough to hurry home to Portland, Me., for the holidays. Meantime George Ade Davis is acting manager as well as press director, with a lively interest in his uncle's play.

Burt Lane Perry, treasurer of the Illinois Theatre, and Mrs. Clara Bray were married on Dec. 21 at the farm of Manager Will J. Davis nearby in Indiana. Mr. Perry, formerly of the Davidson, Milwaukee, has been in the box-office of the Illinois several seasons. Mrs. Perry is a young society woman of this city.

The Romeo and Juliet production at the Auditorium by the Chicago Musical College School of Opera had the same surprising excellence that has characterized all of this college's public achievements with amateur talent. They have a professional ease and tempo, together with a complete, which make them thoroughly enjoyable entertainments. John B. Miller as Romeo, Leonora Allen as Juliet, Arthur Middleton as the Friar, were most successful. Miss Allen, who is very young, sang finely and won especial praise from

the critics for acting. Clara Katzenberger especially interested the big audience with a rich voice as the Page. Madge Miller as the Nurse, Seth Gordon, Mercutio, Thomas Lewis as Capulet, Morgan Jones as Tybalt, and Frederick McNea as Paris were all praised in the reviews. There were more than 100 pupils in the production.

Fanchon, at the College last week, seemed an irresistible bill for the holiday crowds northwest. The big theatre was filled to the last row Saturday afternoon. Thais Magrane outlined the character of Fanchon clearly enough, and now and then added a true Maggie Mitchell impulse. Albert Morrison was a handsome Landray, and the spirited, romantic way he played young gentleman pleased the audience thoroughly. Morris McHugh playing Didier for as much laughter as possible, succeeded surprisingly.

Adelaide Keim varied her usual round of roles at the Bush Temple last week in Love, Law and Money, an English play about a marriage across the border in Scotland, by playing an elderly woman. The dignity and sorrow of the character were evoked with a sincerity and naturalness that won her many curtain calls. George Allison drew a true English character as Sir Wilfrid Armitage, and was equally successful in the old as in the young. Sir Wilfrid, Mark Kent gave a good performance of Colonel Rordeva, and Alice Butler was excellent as usual as Miss McLain. The theatre was completely filled Saturday.

Felix Fantasy, a young comedian and character actor of this city, who has been playing the Frenchman in A Knight for a Day since the opening of the New York engagement, is preparing to go into vaudeville at the close of the season. He will play a German character in a little play written for him by Guy Steacy, author of The Storks and Forbidden Land, and another Chicago newspaper man.

Ben Atwell, formerly city editor of the Evening Journal, is in charge of Manager Noonan's press bureau at the Garden Theatre.

William J. Bauman, a recent addition to the Thalhauer Stock at the Bush Temple, is making his first appearance this week as the messenger in The Message from Mars.

The first local stock production of Beau Brummel will take place week after next at the Bush Temple, with George Allison as Beau. Manager Thalhauer has the Mansfield script and is making special preparations for a rich production.

Arnold Daly in Pickpockets comes to the Grand Opera House after O'Connell.

Henrietta Crossman will be at the Majestic on Jan. 4 in a little play called Peggy O'Connor.

Williams and Walker are due at the Great Northern next Sunday, Jan. 3.

Bert Lester, a strong attraction here for several seasons in vaudeville, is in Hattie Williams' Fluffy Ruffles company at the Illinois.

The bills this week: Garrick, Sam Bernard in Nearly a Hero; Grand, Grace George; Studenbaker, Elsie Janis in The Co-ed; Illinois, Hattie Williams in Fluffy Ruffles; Auditorium, The Mimic World; Orchestra Hall, Harry Lauder; International, The Mikado; Chicago Opera House, The Melting Pot, with Walker White; Elsie; Powers, W. H. Crane; Colonial, The New York; Grand Northern, Mr. Him and I; National Theatre, The Three; Bush Temple, The Message from Mars; Frisco, A Stranger in College; La Salle, A Girl at the Helm; Whitney, A Broken Idol; Columbus, Mildred Holland; College, A Stranger in a Strange Land; People's, Sky Farm; Marlowe, The Village Postmaster; Bijou, The Gambler of the West; Alhambra, Convict 999; Academy, The Creole Slave's Revenge; Criterion, Tennessee Tea.

Tom Davis, Trio, Elizabeth Murray, and Vinie Davis are on the Olympic bill this week.

Anna Laughlin is at the Majestic this week in a sketch with Joseph Howard, the composer. The Seven Hobos are back again. Jane Courthouse and company are seen in Frank Ruggson's big little melodrama, Lucky Jim.

OTIS COLBURN.

REVIEWS OF NEW PLAYS.

(Continued from page 3.)

story" for the first time. At least, that was the sensation until Mr. Moffett's denial that he was trying to preach, teach or scold anybody. He admitted, however, that he was merely trying to provide an agreeable evening's entertainment—that he had no other object in view—and such an explanation, so exactly in the class with one of George Cohan's curtain speech curios, was ill-chosen. With a lesson to teach, a cause to advance or an evil to mend, a play of Mr. Moffett's, Mr. Klein's or Mr. Broadhurst's would be sure of a critical, serious hearing, such as one seldom given to the "merely an agreeable evening's entertainment" type. For the latter one can always rely on Mr. Ziegfeld, Mr. Ryley or Mr. Cohan, but for the former the sponsors are not too numerous—so few, in truth, that to their ranks Mr. Moffett would be a welcome recruit. So one doesn't like to believe that he hasn't a serious object. The Battle and Salvation Neil, in a class because they make poverty interesting and not revolting, as The Regeneration did, prove that Mr. Moffett, as well as Mr. Sheldon, can teach a lesson and provide "an agreeable evening's entertainment" at the same time. This is the story:

The Battle tells the story of a many times millionaire, John J. Haggleton, whose wife, many years before the play opens, had left him, taking with her their young son, because she disapproved of his methods of acquiring wealth. When the son is twenty-six the father finds him, working among the wretched tenement-dwellers on the lower East Side, and imbued with strong ideas relative to Capital and Labor, the heritage from his mother, who has died. Haggleton goes down to the tenement quarter and, shoulder to shoulder, works with the boy, although not always patient with the younger man's ideas as to "monopolies" and "trusts." With thirty dollars he and the boy start a sort of improved baking concern and succeed. They kill, in opposition, the similar concerns in the district. Here starts the battle in the boy between the love of money-getting, inherited from and aroused by his father, and the ideals sutured in him by his mother's memory. The latter appear to win, and a happy combination of the boy's ideals and the father's money promises some amelioration of the East Side's wretchedness after the fall of the final curtain.

Since Tribby, Mr. Lackaye's stays on Broadway have not been long or frequent, and his acting as Haggleton proves that this is New York's loss. With so much money and so little love, his Haggleton was so admirably done that, in this instance, the sympathy went toward maligned Capital and only an indifferent quantity to Labor. H. B. Warner was an excellent Philip and succeeded nearly there ever before since his coming here in appearing an American and acting like one. One can't remember a time when E. M. Holland didn't please, and his Gentle is the latest addition to a long and memorable list of artistic characterizations. Gerald Griffin acted Moran carefully and in a part in which the temptation to melodrama was stronger than in very many of the cast, succeeded best because he did not overdo. Charles Abbe as Joe was often very funny. In one, Elsie Ferguson lacked the chance to make good the promise she made in Pierre of the Plains; in the other Josephine Victor was sweet and remarkably pretty and well groomed for a young woman engaged in tenement district nursing. Milton Pollock filled a smaller part adequately, and a little girl in the first act, Olive McVine, was realistically slumlike. If one sees The Battle one will obtain "an agreeable evening's entertainment," and a lesson, despite Mr. Moffett's declaration to the contrary.

Grand Street—Opium Smugglers of Frisco.

Melodrama, in four acts, by John Oliver. Produced Dec. 21. (A. H. Woods, manager.) Sol Solomon Harry Fields
Lieutenant Robert Clifton H. W. Pemberton
Nelson Eastman George Earle
Harvey Cook Joseph W. Hallicky
Li Ling Foe Morris Burr
Tim McNab Joe Welch
John Lee Barney McCormick
Charlie Grace Vinton
Mary Lynda Earle
Veronica Campbell Addie St. Alva
Lena Schmidt

The play's full title, well worth quoting, is The Opium Smugglers of Frisco; or, the Crime of a Reckless Opium Prince. The story is here in brief: live up to this masterpiece in title has been successful, and the author, as far as melodramas go nowadays, has no reason to be ashamed of either title or play. The story is exciting. A flourishing band of Frisco opium smugglers, led by Vincent Campbell (an "opium fiend," apparently, although her radiant appearance suggests no such view) and Li Ling Foe, a cunning Chinaman, are being chased by Nelson Eastman, of the United States secret service, with the assistance of Lieutenant Robert Clifton, of Uncle Sam's navy. Clifton is in love with Eastman's daughter, Mary. The latter is abducted by the smugglers and held captive, while her father is warned that unless he ceases his efforts to run down the band the girl will be killed. Four acts are required for Mary's rescue (she is constantly being recaptured), but the hero obtains such invaluable aid from Sol Solomon, a Hebrew detective, that in the end he is restored to safety, and the lieutenant's arrest, the crafty Chinaman is killed, and Veronica, as the curtain falls, is seen manacled to a detective, prior to her departure for goal. The audience seems to like Veronica, despite her wickedness. She was so beautiful—and perhaps after all, when she wasn't under the influence of opium she might be the sweetest of person. It was really hard on her, of course, to be so generous in planning on the breasts of all the thwarted her the emblem of the Flower of Death, a large, very red rose, which, worn in the end of Chinatown, means that its wearer is most certain to be stabbed in the back with a poisoned dagger or knocked on the head with a cleaver. But when Miss Earle appeared in the third act in a shimmering, Gipsy-like costume, she seemed head-dreaming, even Grand Street succumbed to her much. Grand Street knows a pretty woman when it sees one.

The hardest work of the performance falls on Harry Fields, as the much disguised detective. Mr. Fields was excellent—very funny in his Hebrew impersonations and songs, manly and convincing when, out of disguise, he was the good-looking young Solomon. While doing "straight" work, the methods of H. W. Pemberton was a stalwart young naval officer, and George Earle was very good as the heroine's father. The crafty Chinaman was well done by Morris Burr. Joseph Hallicky as Harvey Cook, distilled at first for his share in the villainy but winning back sympathy for his aid to the hero later, when he "reformed," was admirable. Edward Nannery played a character part well. The heroine was Grace Vinton, who had little to do save allow herself to be rescued and that she accomplished gracefully. Lynda Earle, as Veronica, does some really creditable acting, and many of her best scenes brought out hearty applause from the discriminating in the audience. Addie St. Alva, as Lena the cook, was funny and interpolated an amusing specialty in the third act.

The Opium Smugglers is well worth seeing (if one likes melodramas, and who doesn't once in a while?) if only for the excellent work contributed by Mr. Fields and Miss Earle.

Broadway—Peggy Macree.

Comedy, with music, by Patrick Bidwell. (Brooks and Dingwall, managers.)

Barry Trevor Joseph O'Mara
Sir Lawrence Macree Percy F. Leach
Captain De La Cour Corah Adams
Lawyer Keane Marcus Moriarty
Alexander McDougal John D. O'Hara
Michael McDonough Dan Fitzgerald
Barnard Arthur Wynne
Priest C. P. Waters
Patry C. P. Waters
Mike Ed. Cahill
The Lady Margaret O'Driscoll (Peggy).

Madame De La Cour Adrienne Augarde
The Hon. Emily Pryor Corah Adams
Molly Cafferty Jennie Lamont
Molly Cafferty Katharine Moran
Cathleen Jean Waters
Mrs. Ryan Stella Baker
Mrs. Ryan Miriam Cordes

Lady Margaret O'Driscoll, on her seventeenth birthday, goes to the home of her mother, Mrs. Ryan, at the edge of Donkilly Fair, to spend the day in freedom. On that day she has signed an agreement to marry her cousin, Captain De La Cour, if at the end of five years she has not married some one else. She dresses in one gown and pretends to be a colleen. In this disguise she meets Barry Trevor and his English friend, Sir Lawrence Macree. Barry has been courting Alexander McDougal, the O'Driscoll's Scotch majordomo, and has almost brought him to the altar. He falls for the last moment, and Lady Margaret, calling herself Peggy Macree, agrees for a lark to go through a week's company with Barry Trevor, with Sir Lawrence as the person who is over the young people discover that a real priest is over the Lawrence has married them. Lady Margaret will have none of her husband and he goes away with the soldiers to be killed to free her. Five years later he returns, quite alive, and discovers, as a dodder, in search of his Peggy Macree. Being told that she has disappeared he permits himself to be recognized as Barry Trevor and falls in love with Lady Margaret. At the moment when her ladyship is about to be called upon to keep her contract with her cousin, she tells Barry that she is Peggy Macree and that ends the story.

The simple little play is wholesome, entertaining and well staged. Its music is consistently in keeping with the spirit of the comedy—made up of old airs either in their original form or embellished without loss of quality. The lyrics, some of them Tom Moore's and all of them Irish in spirit, are intelligent and pleasing. There is considerable humor in the lines and in the character drawing. A successful run is assured for the piece.

Joseph O'Mara in the principal role of Barry has an excellent voice, full of expression and well controlled. His rendering of the plaintive ballads, and particularly of "The West's Awake" and "The Wearing of the Green" is worth hearing, aside from the rest of the entertainment. As an actor he falls short of several American stars that play in the popular priced houses, but his voice is good enough to counteract the effect of his artistic gestures and manners. Adrienne Augarde in the title role is winsome and sweet, and a good actress, but her singing voice is not to be recommended to sensitive ears. John D. O'Hara as the canny Scot is very good, both as a character actor and the singer of one character song, "Scotland Ye Ken." Percy F. Leach as Sir Lawrence does well in a topknot Frenchman. Dan Fitzgerald as the hereditary piper who cannot play does a good characterization. Arthur Wynne as Barnard, a sergeant, acts well and sings a couple of songs in excellent voice. Katharine Moran, who plays a colleen, is also a good singer who can act as well. Corah Adams does Madame de la Cour satisfactorily, while Belle Daube as Emily, Sir Lawrence's sweetheart, is affected and hard in her acting. Jennie Lamont is excellent as Molly, the Widow Cafferty. Marcus Moriarty as a lawyer and C. P. Waters as a village boy are conventional.

As a matter of record, the songs are given: "Donkilly Fair," "The Colors of the King," "Maureen," "Co-Boa," "The Old Field Shawl," "The Idle Colleen," "Peggy Macree," "Believe Me," "Follow the Plow," "The Exile's Return," "The Birds Fly South," "Lovely Roses," "Family Pride," "Ladies, We Love You," "The West's Awake," "Scotland Ye Ken," "Oh, Never Trust to Strangers," "Hail to the Deer." It would be hard to choose among these for the most pleasing. All are good. The costumes and the settings are in the same spirit as the comedy—refined good humor, brightness without gaudiness.

At Other Playhouses.

GRAND OPERA HOUSE.—Lulu Glaser in Mlle. Macchiel for the Christmas week attraction at this house. This week, Low Fields in The Girl Behind the Counter.

YORKVILLE.—The new dramatic stock company made its first appearance last week in The Bishop's Carriage. The reception accorded the attraction indicated a desire for just such entertainment. This week, the musical stock in A Trip to Chinatown.

THIRD AVENUE.—Thelma, the dramatization of Marie Corelli's novel, was favorably received here last week. The Indian's Secret.

METROPOLIS.—A Trip to Chinatown, presented by the newly organized musical stock company, was well received here last week. In the Bishop's Carriage.

SERIOUS RESULTS AVERTED.

A Herald Square Theatre Audience Departs Slightly as the Building Burns.

On Tuesday night, Dec. 22, just as the audience gathered at the Herald Square Theatre to witness The Three Twins was preparing to depart, flames were seen issuing from the wall in the rear of the first balcony, and the theatre rapidly began to fill with smoke.

Although the players on the stage were aware of the fire some minutes before the audience, the smoke to the last act were given calmly and the coolness with which the several hundred people fled out into Herald Square was due in no small measure to the level-headed example furnished by the players and the orchestra. With what clothes they could gather together the actors, when the final curtain had fallen, hurried through the stage door into a blinding snowstorm, some to be taken home in smelly apparel and hastily obtained cabs, and others to the Hotel Sturtevant. Many in the audience lost their wraps, the coat-room being destroyed, but no one was injured.

It was a few minutes before eleven o'clock, and the curtain was about to descend on the last act of The Three Twins when Harry Hyman, the Herald Square's manager, from his office above the main foyer saw smoke curling into the room, and with the aid of Ray Long, the house treasurer, immediately hurried downstairs and sent word to De Witt C. Cooverth, the leader of the orchestra, to keep on playing, and all some employees were told to keep cool heads and avoid a panic. With these precautions serious results probably were averted. Players and spectators were no sooner out of the building than flames burst from the windows of the offices above the entrance and the flames were pouring tons of water into the theatre.

The Herald Square Theatre has been used for theatrical purposes since it was built in 1874. At that time it was known as the Aquarium. A permanent circus, under the management of John Stetson, was established there later. In 1892 the structure was altered and named the New Park Theatre and became for the time a vaudeville house. Edward Harrigan, after the fire at the Theatre Comique, took possession of it and remained there until 1900, when it came under the management of William M. Dunphy, who for the two years following used it as a combination theatre. Thereafter, until it came under the control of the Shuberts, remained the Herald Square. It was used for vaudeville purposes. At the time of the fire the corporate title of the theatre was Low Fields' Herald Square Theatre, and the house was under the direction of Sam S. and Lee Shubert. Mr. Fields had an interest in it and played his Broadway engagements there each year. The site is the property of the Johnston estate and is valued at \$1,200,000.

The cause of the fire, at first attributed to defective wiring on the big electric sign on the front of the building, was later thought to have been caused by a lighted cigarette thrown from the window of the balcony promenade to the wooden roof of the adjoining lobby. The loss has been estimated roughly at \$30,000, principally to the rear walls and office structure, the stage and equipment having been but little injured. The Three Twins production suffered little loss, and is to play a special engagement at Providence New Year's week. The house is at ready being repaired and the Messrs. Shubert expect to reopen it in three weeks. In the meantime money for tickets purchased for The Three Twins is being refunded at the box-office of the Casino.

THE DRAMA AT HARVARD.

"It has been my privilege for the last three or four weeks," said Wilfrid North yesterday, "to become identified with the Harvard Dramatic Club in the production of their first serious modern drama written by a Harvard man who was at the time of writing it a member of the undergraduate body. I say 'privilege' advisedly, because the association was eminently uplifting from all viewpoints."

"My purpose, however, is not to laud either the university or the men that keep its traditions alive. It is to draw attention to the fact that Harvard, in her own unpretentious, unostentatious, well-bred way, is leading the United States and as far as I know the world, in the institution of a course in English that I firmly believe is destined to aid not alone in the betterment of the drama but also to prove of immense value in the wide and important field of newspaper work, by supplying well informed, intelligent and educated dramatic critics to take the places of men who are now hurriedly called from some other department for that duty."

"It was my good fortune to attend one of Professor George P. Baker's lectures in this particular course; and I cannot state without seeming unduly biased just how greatly I was impressed. I will not try to state the number of men present (I heard that many applications for the course had been refused), but the lecture room was well filled with young men whose seriousness of purpose was manifested by their rapt attention and the pointedness and quality of their remarks whenever Professor Baker invited discussion. Two short dramatizations were read—one of an early English work and one on a more modern subject. The works were criticized by the class and then analyzed by Professor Baker, who showed the authors the structural weakness, the omission of predicate, the lack of brilliance in dialogue, or the uneffectiveness of climax. All this was pointed out in such crisp, clean-cut English and adorned with such apt mythological references that it made the lecture as simply beautiful as a Grecian temple and as lucid as a crystal spring."

"I was filled with dumb wonder and surprise that this great work of preparing real authors and sound critics had been going on apparently unnoticed by the world. But the results of this course are already bearing brilliant fruit."

"One of Professor Baker's pupils is R. B. Sheldon, whose remarkably vivid picture of Salvation Army work is producing such a successful vehicle for Mrs. Pike's art this season. Another pupil is Alan Davis, who wrote a play of wonderful scope and dramatic power entitled The Promised Land, which was recently produced by the Harvard Dramatic Club, whose existence was the natural outcome of the English course—a club formed to present Harvard plays by Harvard students—of which Mr. Doane Gardner is the able president. The vice-president's chair is taken by David Curb, Harvard '09, who is proving by his excellent criticisms of current plays in a college magazine that Professor Baker's course has sharpened his analytical power and polished into brilliancy his inclusive English."

CHANGES AT WEBER'S.

Immediately after the close of the present season Joseph M. Weber will make extensive alterations in his theatre, well known for years as Weber's Music Hall. The row of boxes that now occupies the balcony will be taken out and seats will be put in their place, greatly increasing the seating capacity of the playhouse, as there is a broad foyer behind the boxes, and this will be filled with seats.

Other features of the famous little house that became so well known during the days of the Weber and Fields management will be done away with. The basement café, unless Mr. Weber changes his mind, will be closed.

While it will be impossible to add much room to the stage, improvements will be made there, and the increased seating capacity will make it one of the most desirable Broadway playhouses.

SHUBERTS TAKE TORONTO HOUSE.

The Shuberts have taken control of the Royal Alexandra Theatre in Toronto, and will probably use the house for dollar attractions for the present. The Shuberts' agreement with Klaw and Erlanger prevent them from charging first-class prices at any house in Toronto but the Princess.

THE LONDON STAGE.

FEW THEATRICAL EVENTS MARK THE EARLY HOLIDAY SEASON.

Amateur-Made and Professional-Made Playlets the Only Novelties—One by W. J. Locke—A Profitable Dinner for the Actors' Benevolent Fund—The Music Hall War to Cease?

(Special Correspondence of The Mirror.)

LONDON, Dec. 19.—In the two weeks preceding Christmas there is never any business of a paying kind done in the theatres, or even in the music halls for that matter, and they are the last to feel any diminution of profits. Moreover, it is a time when managers, being wise (which, alas! they are not always), take care to abstain from producing any novelties and keep everything of that sort back for Boxing Day, or (as will happen this year) sometimes a few days earlier.

Thus your Gawain this past week has had little cause to up and buckle on his knightly (not to say first-(k)nightly) armor in order to see new productions, for nothing has been produced. Nothing, that is, save an amateur-made playlet or two, which do not really fall into our present purview, and a couple of professional-made playlets which have in each case been presented not at so-called "regular" theatres but at variety (or vaudeville) ditto.

The first of these diminutive dramas was The Fly-by-Night, written by Paul Rubens, and described as an "aero-play with an aero and an aeroplane." It was written for and produced by Seymour Hicks and his wife, Ellaline Terris last Monday at the Palace Theatre, whereunto Manager Butts is luring all the dramatic talent. The Fly-by-Night proved an amusing trifle, quite fulfilling its specific purpose, which is to provide sufficient evening and dancing opportunities to enable Mr. and Mrs. Hicks to make what is billed as their "debut in vaudeville."

Playlet No. 2, of the professional kind, was a dramatic dialogue called A Blank Cheque, and produced last Wednesday night at the Regent and handsome Empire, in Leicester Square. I am compelled to add the locality, because every London and provincial district now has its Empire, thanks to such vast vaudeville enterprises as those directed by Moss and Stoll, Walter Gibbons and Company, Thomas Barratford and Company, Waller, de France and Company, and others.

A Blank Cheque was the work of no less distinguished an author than novelist-dramatist W. J. Locke, who, I rejoice to learn, has been having the highest of high old times with my American friends on your side and in your city. The little piece had something of an American flavor, for the hero, an Irishman who had been "doing time" for alleged forgery (quite innocently, as we learned anon), had since been to America, where he had acted as a commercial traveler. He brought back with him several new American whistles and his old love for his charming young wife, who, having reason (presumably) to believe him guilty, had driven to cast him "out of her life." While still doubting him she, being rich, offered him a blank cheque for him to fill up for any reasonable amount he liked. He proceeded to take it (and so winning her heart), filled it in with these words: "Pay to bearer the love his wife once bore him." Then, suddenly proving his innocence, she paid him that demand. Curious and contentment both for the two dramatic persons and for our audience in front.

The only other performance of the week was the revival of that delightful and devout modern made mystery play, Eager Heart, at the Pantheon Midway Settlement. Next week, however, I shall have a great many events to describe—professional and otherwise.

In conclusion (for the nonce), the best two items of news I have to chronicle are that the just celebrated Actors' Benevolent Fund dinner, with fine speeches by Chairman Cyril Maude, Actor-Manager Sir Charles Wyndham, and Dramatist Alfred Sutro, drew £1,100, and that the long-too long-existing war between the Variety Artists' Federation and the managers and the agents now (at the very moment of writing) shows signs of ending in peace, which of course is quite in keeping with the Christmas season.

A Merry Christmas to you all, dear MIRROR readers.

A "TURKEY CLUB" IS BORN.

At Asbury Park on Christmas Day, over a Christmas dinner between two performances of At Pine Ridge, given by George Seybold and several members of the Actors' Society for the benefit of that organization, a new club had its birth. Since the main object of the infant association is to play "turkey dates," or holiday engagements, in the smaller cities around New York for the benefit of the Actors' Society, it was promptly christened the Turkey Club. No one is eligible for membership who has not volunteered his or her services to the society's "turkey date" benefits. The list of officers is a most classified one, including George Seybold as president; Eleanor Lyons, vice-president; H. Nelson Moore, secretary, and R. H. Oudem, treasurer. Edward Saxton is sergeant-at-arms. The list of members, other than those already mentioned, includes Warner Oland, Barton Williams, Victor Brown, Mr. and Mrs. Fred Thompson, E. O. Mosch, Bertha Fowler, May Odell, William Short, Nellie Williams, Edgar Nelson, Agnes Mares, Scott Gunn Gilbert, Isabel MacGregor, and Agnes Marshall.

YALE DRAMATIC ASSOCIATION PLAYS.

The Yale Dramatic Association began its short tour in The Fire Eaters and Sheridan's The Critic this week with performances in Hartford, Bridgeport, Meriden, Waterbury and New Haven. On next Monday and Tuesday, Jan. 4 and 5, the college players will be at the Waldorf-Astoria for three performances. Among the students in the casts are M. K. O. Parry, H. Oberlander, E. M. Ryman, A. C. Kirk, T. I. Bates, R. G. Proctor, H. T. Warren, A. M. Hartwell, W. D. Manley, C. V. Hixson, D. J. Elv, H. D. Gibson, W. C. Hannah, P. Roberts, R. M. Wooley, T. Riggs, F. R. Rives, A. C. Tener, G. E. Dimock, Jr., and L. Havemeyer.

CHRISTMAS AT THE FORREST HOME.

The usual celebration of Christmas at the Edwin Forrest Home, made possible by its founder, was enjoyed by the guests of that institution. The stage veterans were awakened at midnight by the singing of Christmas carols on the lawn by the sextette of Emmanuel Episcopal Church of Holmsbury, and the singers were later entertained at the Home. At breakfast there were Christmas cards and other gifts, but the dinner was the affair of the day.

NEW FOURTEENTH STREET THEATRE.

Timothy D. Sullivan and George Kraus have leased a plot of ground on East Fourteenth Street, near the Dewey Theatre, as a site for a new theatre. The plot extends through to Thirteenth Street, where it has a frontage of 150 feet, and a depth of 160 feet. The Fourteenth Street frontage is twenty-five feet and the class of attractions have not yet been made known.

FOY STILL THINKS HAMLET.

Eddie Foy is to play Hamlet in earnest after all. At a professional matinee of Mr. Hamlet of Broadway, to be given on Jan. 15, he will present several scenes from the tragedy played "straight." Maude Raymond will appear as Ophelia, also playing the role seriously, and the other characters will be taken by members of Mr. Foy's company. The Shubert Press Department states that Mr. Foy is very much in earnest.

DEFECTIVE INSULATION?

In a report which Nicholas J. Hayes, Fire Commissioner, made to Mayor McClellan, last Saturday, pertaining to last week's fire at the Herald Square Theatre, the Commissioner asserted his belief that the blaze was caused by improper insulation of the wires connecting the electric light supply with the signs in front of the building and the chandeliers and bulbs in the theatre. The general supposition, at first, was that the fire was due to a lighted cigarette thrown from the window of the balcony to the wooden roof of the adjoining lobby.

In letters to John H. O'Brien, Commissioner of Water Supply, Gas and Electricity, and to Edward S. Murphy, Superintendent of Buildings, Mr. Hayes inclosed Chief Croker's report on the fire. The report is as follows:

NICHOLAS J. HAYES, Fire Commissioner. Dear Sir:—I desire to report that about 11:10 P. M. on the 22d inst. this department was called to a fire at the Herald Square Theatre, situated at the northwest corner of Thirty-fifth Street and Broadway. The fire originated in the second story over the lobby of the Broadway entrance of the theatre, apparently from defective electric light wiring, doing considerable damage to the front part of the theatre.

There is no doubt that during the construction of this theatre it was built in compliance with the building law, but at the present time, I consider the entire theatre unsafe to be used further as a place of amusement. The result of the fire shows that the floors, partitions, etc., are built of wood and stud partitions, covered with tin and paper-mache. I would recommend that you communicate with the Mayor with a view of having him revoke the license for this theatre until such time as the building is put in a safe condition, or, in other words, rebuilt of fireproof construction.

I would also recommend in future that in erecting electric signs on the front of any place of amusement this department should be consulted and the approval or disapproval of same obtained before permit is granted to place the sign.

Respectfully,
EDWARD S. MURPHY, Chief of Department.

Although the Shuberts, the present occupants of the house, announce that it will reopen in about a month, after repairs, THE MIRROR is informed from Mr. Murphy's office that no such early opening will be possible unless every requirement of the Building Department is lived up to and the theatre made absolutely safe, to the satisfaction of the Superintendent. The Shuberts have the safety of their audience as much at heart as the Building Department, and there is little doubt that if the house reopens it will only be when the managers as well as the city authorities are convinced that nothing has been left undone to insure the safety of its patrons.

STATUS OF BUSINESS IN BUTTE.

"Butte, Mont., has probably more places of amusement in the theatrical line than any other city of its size in the world," says Charles W. Lane, "and every one is doing a paying business. The Empire, seating 800, just built and opened Nov. 15, with a regular vaudeville olio and moving pictures, makes the fifth regular theatre, with nine picture houses, four of which have added polka vaudeville acts recently.

"The growth of the moving picture houses has been a real business for the city, and the methods used in the theatre, while the regular houses will seat some 4,000 patrons, divided as follows: The Broadway, 2,200; Orpheum, 1,100; the Lulu, 1,400; the Family, 800, and the new Empire, 800. In addition to those mentioned above, the California Beer Hall presents an excellent orchestra with free concerts and vaudeville acts on the programme. In Winter the Holland risk can and does accommodate 1,000 patrons on the ice nightly, while in Summer Senator Clarke's Columbia Gardens, with various amusements, and the celebrated Boston and Montana Band entertains ten to fifteen thousand every Sunday, with free admission. A new pavilion to cost close to \$100,000 is building.

"The present season has been remarkable in the cancellation of numerous attractions booked at the various houses. The better class of companies have kept their dates and are playing to splendid business."

NEW YORK SYMPHONY ORCHESTRA.

Gerardine Farrar will appear at the next two concerts of the New York Symphony Orchestra on Jan. 3 and 4, under the direction of Walter Damrosch, director. Miss Farrar will sing Christus aria from Mozart's Le Nozze di Figaro; Ariette des pecheurs, by Gluck; Canzonetta; Lowce; Zueignung; Strauss; Wella's Song; Wolf; Mandoline; Debussy. These two concerts will also mark the first performance in America of Sir Edward Elgar's new symphony in A flat opus 55. This is the first symphonic work from his pen, and on its initial performance in England, Dec. 7, under Hans Richter, it was hailed as an epoch-making work, lofty in purpose and of the noblest workmanship.

A Midsummer Night's Dream will be performed at Carnegie Hall next Saturday afternoon, Jan. 3, by Ben Greer's company, assisted by the New York Symphony Society Orchestra, Walter Damrosch, director. A children's chorus and a ballet will be introduced, and Mrs. Lou Wall Moore will interpret Mendelssohn's Spring Song and Nocturne. "Ye Spotted Bachelors" and "Through the House" will be sung, with full chorus, by Grace Clark Kahler.

THREE NEW PLAYS FOR THE LIEBLERS.

In Chicago some time in January Liebler and Company are to produce a play by Paul Armstrong, to be called The Renegade, with William Farnum in the principal role. During the current month, too, at the Studebaker Theatre, Chicago, the same firm will present a dramatization of Joseph Medill Patterson's novel, "A Little Brother of the Rich," the dramatization having been made by Mr. Patterson himself.

On Jan. 25 Viola Allen will appear for the first time in The White Sister, by F. Marion Crawford. The play was originally called The Nun, but when Mr. Crawford arranged to have its story published as a serial in one of the magazines, he renamed it The White Sister. The latter title Miss Allen thought the better of the two for the play.

Liebler operations in Chicago during January will be extensive, since, in addition to the three productions already noted, Arnold Daly will be seen at the Grand Opera House, Jan. 17, in The Pickpockets.

JOHN C. FISHER BANKRUPT.

John C. Fisher, who was associated with Thomas W. Ryley and others in theatrical enterprises, has filed a voluntary petition in bankruptcy. He gives his liabilities as \$120,000.47 and his assets at \$12,200. Mr. Fisher is now employed as a manager for one of the companies presenting Polly of his assets an external security. The principal creditors given are the New Amsterdam National Bank, which he owes \$25,000; Sanger and Jordan, \$10,000 for royalties; Moses D. Rubin, of Syracuse, \$10,719.75; the Metropolitan Printing Company, \$3,225.21; and Kate Barry, \$975.

BIDE-A-WEE BENEFIT.

At a benefit for the Bide-a-Wee Home, given at the Waldorf-Astoria on Dec. 21, George Arliss, Blanche Bates, and Hamilton Revelle appeared in a one-act farce, My Aunt's Advice. Others on the programme were Jeannette McClellan, Thomas A. Wise, Clifton Crawford, Henri Leon, Mrs. George Arliss, and Edwin L. Walker.

LOTTIE GILSON IN SANATORIUM.

It was reported last week that Lottie Gilson had voluntarily entered the Bartonsville Asylum near Bloomington, Ill., in order to recover from an attack of nervous prostration. According to the report Miss Gilson is not demoralized, and it is said that her physicians believe that she will recover after a few weeks of complete rest.

PROFESSIONAL DOINGS.

Mrs. Fannie Hunt, an English actress who came to this country with Charles Keen, was taken to Trux Farm, near Ocean Grove, N. J., last Saturday. She has been helpless with rheumatism and practically destitute for several years, but she refused to have any one care for her. She is ninety years old.

Julia Sanderson, George Huntley and the English company that is to play Kitty Grey arrived in New York on the Lusitania last Saturday.

M. H. Brewster, a millionaire clubman of Los Angeles and a business partner of Charles M. Schwab, has assumed the position of ticket seller at the Belasco Theatre, Los Angeles, and will also try the jobs of stage hand and secretary. He wishes to learn something about the theatre business.

The Mark Twain Company of New York has been incorporated with a capital of \$5,000, to secure to Samuel L. Clemens and his family all rights to the now de plume of "Mark Twain." The directors are Samuel L. Clemens, Clara L. Clemens, Jean L. Clemens, Isabel V. Lyon, and Ralph W. Ashcroft.

Frank M. Eldridge, formerly of the firm of Eldridge and Meakin, has recently opened an international advertising company in Salt Lake City, Utah. Mr. Eldridge announces that he has a room at the disposal of press and advance agents, where they may have their work typewritten and mimeographed.

Montgomery and Stone are to have a new play by Frank L. Baum, author of The Wizard of Oz. The scenes of the new play are to be laid in the same country and the place will be called Ozma of Oz. The music is by Manuel Klein.

An announcement published last Sunday, that Eleanor Robson is to appear at the Stuyvesant Theatre on Jan. 25 in The Dawn of a Tomorrow, is erroneous. Blanche Bates will remain at the Stuyvesant for the remainder of the season, and Miss Robson will probably go to the Lyceum when the run of Love Watches ends.

The new opera house at Cobden, Ill., under the management of J. W. Williams, is now completed and ready for use. It is a modern house with up-to-date equipment, including a special electrical plant.

Any Ames will give her parrot monologue for the Dramatic Union at the studio of Irene Ackerman, 1947 Broadway, to-morrow evening, Dec. 30.

Last Thursday night at the Savoy Theatre H. Gaylord Wilshire, millionaire and Socialist, attempted to start an argument on Socialism with Wilton Lackaye, following Mr. Lackaye's curtain speech. The audience voted not to hear him. Liebler and Company announced yesterday that if any one wishes to debate the subject of the play he will be given an opportunity after the performance on any night.

Elita Proctor Otis has been engaged for Louts.

Henry B. Harris has deferred the production of Metha Morton's adaptation of Dr. Leonold Kamp's drama, On the Eve, until next September.

Cyrle Fitch's new play, The Happy Marriage, went into rehearsal last week and will be produced in Washington on Jan. 25.

Marie Nordstrom has taken the role of Portia Perkins in Mary Jane's Pa, originated by Ann Sutherland.

Blennerhassett, a play by Gratian Donnelly, in which Aaron Burr is the central figure, was produced at Paterson, N. J., on Dec. 25.

Violet MacMillan, the leading woman in The Time, the Place and the Girl, who was operated upon at Harper Hospital, Detroit, at the time of her engagement in that city, has recovered and returned to New York.

In New York, by Franklin Winter and George Totten Smith, with music by George L. Spaulding, will be produced in Philadelphia early in February. In the company will be the Four Mortons, Cliff Gordon, Nellie Beaumont, Lillian Shaw, Adelle Oswald, Major James B. Doyle, the Red Sisters, and the Reiff Brothers.

Madelyn Marshall, now playing Sally in Little Nemo, was married on Dec. 24 to Thomas Cookley, a real estate dealer of Paterson, N. J. The ceremony took place at the office of Haddon Irvins in Hoboken.

Brigham Royce has resigned from James K. Hackett's company and is now at liberty.

May Sheldon, a member of Three Twines company (Western), is ill with typhoid fever at Mercy Hospital, Burlington, Ia.

Wright Lorimer spoke on "Religion and the Drama" at Carnegie Hall, Pittsburgh, on Dec. 20, under the auspices of the Unitarian congregation of that city.

Mimi Aguilera has applied to William Pavensham for the Italian rights of The World and His Wife.

Little Nemo will end its New York run at the New Amsterdam Theatre on Jan. 23, to be followed by Kitty Grey, with George Huntley and an English company.

Howard Benton wishes it known that he was not the manager of the Howard-Dorset company who was said to have disappeared a few weeks ago. Mr. Benton left the company on Oct. 31, after managing it for twenty-six weeks, and his departure was understood by those interested.

Minor Foster-Comery played special holiday engagements throughout North Louisiana, announcing his company by some fifty actors, big and little, and presenting an attractive programme of Christmas pantomimes. The initial performance was given at the Grand Opera House in Shreveport.

Tim Murphy jumped from Louisville to Terre Haute via New York city last week. He came to New York to deliver and April the beginning of the contract by which William A. Brady and Louis Werba become the managers of the Dollar. Mr. Murphy has found Cupid and the Dollar too valuable a property to discard, and he will continue his tour in this play westward to St. Paul, Minneapolis, Kansas City, and Denver. Brady and Werba have two new comedies for Mr. Murphy. The first will be tried in New York in April and the cast will number over forty people.

MISS CHEATHAM'S MATINEE.

At the Lyceum Theatre yesterday afternoon, before an audience which comfortably filled the theatre and in which several groups of happy children, on a holiday lark, were pretty conspicuous, Kitty Cheatham appeared in a varied programme of little songs, poems and amusing stories. A pretty pink gown and picture hat, Miss Cheatham placed as much by her elegant facial expressions, charming diction and agreeable singing voice as by any remarkable choice of material. She was warmly applauded and cheered. Flora McDonald was at the piano.

ELIZABETH MURRAY.

Elizabeth Murray, whose picture appears on the first page of this week's MIRROR, is now playing Olga in one of J. D. Barrow's productions at the Herford version of The Devil. Miss Murray's tour through the West in this part has brought her new fame, and she has everywhere met with the highest favor. She is noted for her clever portrayal of leading roles, especially those in which the emotional element is strong. She has a fine stage presence and a magnetic personality, and her ability as an actress is far above the average.

CHILDREN'S THEATRE PLANNED.

Plans are being made for the establishment of a children's theatre in the neighborhood of Carnegie Hall. L. Frank Baum, author of The Wizard of Oz and other children's stories, is interested, together with Mrs. Carter Harrison, of Chicago, and several New York society women. Capital to the amount of \$1,100,000 has been subscribed. It is planned to give at least one free performance a week for the children too poor to pay admission.

AUSTRALIAN NOTES.

Margaret Anglin's Success—Madame Maiba to Tour Australia—General News.

Sydney, N. S. W., Australia, Nov. 24.—Margaret Anglin and Henry Kolker, who welcome recognition in Sydney on Saturday last, when they repeated their Melbourne success in The Taming of the Shrew. This comedy was last seen in Sydney in 1905, when Walter Bentley and Mrs. Bentley appeared as Petruchio and Katherine, and it was a great success. Judging by the reception accorded to play and players at the Theatre Royal on Saturday last, the present revival will be a memorable one. With regard to the stars, cannot do better than quote from one leading critic's remarks in a Sydney "Star" article: "The appearance of Margaret Anglin as Katherine will remain a memorable event. This actress, the most distinguished American has just made her success during her first season in essentially authentic modern characters. She had she called away without return to Sydney, she could hardly have left a lasting remembrance behind her." With reference to Henry Kolker, the same writer adds: "A better exponent of the part—Petruchio, and most 'glorious' in his manner, yet without any without touches of humor, refinement and romance—could not reasonably be demanded in any theatre in the world. . . . The merit of Mr. Kolker's impersonation consisted in the fact that he did not make the husband too much of a brute, as was the custom in the old versions."

On Dec. 18 Miss Anglin sails for Egypt, where she will holiday, prior to returning to New York. She will then take her place in the company, which will embark on a six months' tour of New Zealand. Miss Anglin's place in the Julius Knight company will be taken by Beatrice Day. This company is now in Melbourne with The Scarlet Pimpernel, which has been already seen in Sydney. Critical praise and financial success followed up a good season at the Sydney Royal last week with The Girl of the Golden West, and have left for New Zealand for a tour extending until February next.

The Prince of Pines and The Red Mill companies have been enjoying good business at the Princess Theatre, Melbourne.

Nellie Stewart, the Australian actress, who three years ago visited our country, has been booked for an Australian tour commencing in April next. George Burrows has arranged with David Bulmer for the rights of the plays, Sweet Kitty Bellairs and Madame Du Barry, plays which seem eminently suited to the Australian actress.

Alfred Hill's Howl's Maid is to be produced in London by the Anchor Company. This drama has already been successfully produced in New Zealand.

J. C. Williamson and Gerard Coventry are now busy with rehearsals of Hickory Wood's Jack and Jill, which it is promised will surpass the management's previous Christmas attractions in lavishness of mounting.

At Her Majesty's (Sydney), The Merry Widow, now in its sixth week, is going as strong as ever. The Duchess of Dantale will supply a change of bill when that is necessary.

The Prince Chap, in which Harry Roberts has made a welcome reappearance in Sydney, is proving a very good attraction at the Palace. Mary Keogh is singled out of the supporting American artists for special praise by the local press.

Wren's National Opera company is providing a quick change of bills at the Criterion. Maritana made way for Les Cloches de Corvillia, which has been revived in favor of The Lily of Killarney. Stella Castello as Sappho, seconded by Charles Campbell, Buckman appears as Anne Chite in the present production, and our old friend, G. H. Barnwell, as Father Tom. On Saturday Gennep's Faust will be produced, with Madame Stanfiski as Marguerite and Emil Greder as Werther.

Mark Hambourg has completed his season of pianoforte recitals in Melbourne.

Ada Crumley and her concert company are now touring western Australia, and will return to Sydney for Christmas, after which they will tour Queensland.

Madame Maiba, at the close of her forthcoming engagement with Oscar Hammerstein at the Manhattan Opera House, will return immediately to England to complete arrangements for leaving for her Australian tour. Frederick Barclay (Guthrie) will be included in the Maiba Concert company.

John F. Sheridan (Widow O'Brien) is booked to appear in Newcastle, N. S. W., at Christmas in The Lady Slavey.

Edwin Geach's dramatic company will open at Sydney Palace on Dec. 26.

G. L. Goodman, familiarly known as "Goody," who has been associated with J. C. Williamson as manager of one or another of his Sydney theatres for nearly thirty years, is at present enjoying a well earned rest in New Zealand. This regular manager, who has not enjoyed too robust health of late, will, on his return to Sydney, be made the recipient of a substantial testimonial from his many friends. American artists who have visited us will doubtless remember "Goody," who is a favorite with players and playgoers.

Harry Richards has returned from Europe looking very fit and with a lot of important engagements made ahead for his upcoming Australian tour. Hulo Hudson and Harry Lowther are now at the Sydney Theatre in a farcical sketch, Barnacle.

The following will be included in the cast of Jack and Jill. J. C. Williamson's Christmas attractions will be produced firstly in Melbourne: Stella Castello, Fanny Danon, J. C. Campbell, Bert Gilbert, Stella Campbell and Glen Grey.

Flora Young will appear as Madame Sans-Gene and Wilbert Brundage as The Duchess of Dantale, William's Christmas attraction for Sydney.

The tuncful Hook of Holland is now in Adelaide, S. A.

Frank Thornton's and the Beatty-McIntosh companies are in Melbourne.

Williamson has purchased the Australasian rights of The Duke's Motto, adapted from the French by Jettie Bonnet-McCarthy.

F. H. Pollock, leader of Adelaide Theatre Royal, died last week. He was connected with early Indian theatrical matters.

THE RECORD OF DEATHS.

Richard J. Dillon died at his New York home on Dec. 14, of a complication of diseases. He was born in the year 1860. He began his public career with Charlotte Cushman and Edwin Booth in their plays. For years he was a member of the Boston Stock company. Later he was connected in important roles in the Cornish Brothers and in a White Slave play. In the 90's he was engaged by Hoyt in A Midnight Bell and in A Temperance Town. In both these plays he portrayed the character of a minister with marked success. He also played in the original production of The Christian as produced in New York. More he acted the character of McNetron, the Scotch publisher. He appeared later in the following plays in character roles: The Sugar Box, The County Chairman, and romance: Africa South. In the latter play he played the part of a Irish school man, a part said to have been written for him by the playwright. He was at his best in the role of a good character actor. The funeral was held on Dec. 17, and the burial was at Kensico Cemetery. He leaves a widow.

Alma Odell, professionally known as "Mlle. Alma," and, under the name of "The Human Fly," one of the most noted wire walkers and aerial performers in the profession, died in Chicago, Dec. 19, of a heart attack. She was born in Ireland, and started her career as a performer when only fifteen years old, with the old G. L. Fox Troupe at the Olympic Theatre, New York. During her life she worked with all the great circuses and played at the leading vaudeville theatres. She was married Nov. 4, 1887, to W. T. Odell, a theatrical manager, who survives her.

Molly Hillman. In the northouse at Greenfield, Pa., on Dec. 21, Molly Hillman, for fifty years a noted circus rider, died. Miss Hillman was the daughter of William Cook, a blacksmith of Newark, N. J. She had four husbands in her lifetime of thirty-three years. Each met a violent death. Up to 1880 the deceased was one of the foremost equestriennes in America and was a star performer with both the Barnum and the Foreman circuses. Her mother was a great-granddaughter of a chief of the Onondaga tribe of Indians.

James Russell, for fifty-one years connected with Boston theatres as stage mechanic, died at his home in that city on Dec. 24, at the age of seventy-two. For forty-four years he was employed at the Boston Theatre, and in 1901 he went to the Boston office and remained until the time of his death. He had been president of the Boston local of the Theatrical Stage Employers' International Union, and was once international president. He was unmarried.

William D. Knapp, who in the early 80's was a member of the dramatic agency of Knapp and Arnold, in New York city, died in Boston, Mass., on Dec. 23. He had conducted a jewelry store in Boston in recent years. Thomas Caldwell, father of George Caldwell, died recently at his home in Franklin, Pa. He was a native of Pennsylvania, where he was playing in the "Globe" theatre. Mrs. Adelaide Smith-Woods, wife of Joe J. Woods, connected with The Furber Theatre, died at the Youngmans, Ohio, hospital, on Dec. 22, from the result of an operation.

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SAN FRANCISCO. MINNEAPOLIS.

The Lion and the Mouse—Rosa Melville—The Alcazar Company—Vandeville. Several New Theatres—Holiday Attractions—Vandeville—Hems.

The Lion and the Mouse has run one week, and is booked for another at the Van Ness Dec. 14-21. Ben Hur 23-3. Rosa Melville in his Hopkins has been drawing good audiences at the American 13-20. L. R. Stockwell will reappear for the first time since his blindness in a one-act play, The Blind Organist, 21, which will be a certain success to Mrs. Temple's Telegram. The Last Paradise will be continued in the Valencia the week 21-27. Robert Warwick has made a very effective Reuben, and Miss Stoddard as Margaret Kewell rendered excellent support. Thomas McLane and Robert Homans were satisfactory. The Alcazar Stock has given a thoroughly enjoyable performance of The House of a Thousand Candles. Bertram Lytell as Bates was at his best. Miss Yassia acted well, and so did Will Walling as the hero. Brown of Harvard 21-27. Gold and Dill will abandon Weiner and Schnitzel and become The Politicians at the Princess after 27. Full houses continue. The Orpheum Road show will hold the boards 21-3. Mlle. De Dio, the danseuse in Terpsichore's Dream, Edwin Holt in The Mayor and the Manure, Hyman Meyer, Charles and Frank Van in The Case of Emergency, Frank Work and Reinhold Owen. Chama, presented by Eva Taylor, Eleanor Pearson, Lois Albion, and Laurence Gratton, has been a great hit during the past week. CAMERON H. KING, JR.

After four performances of The Servant in the House which drew capacity houses at the Metropolitan, A Knight for a Day returned to the Metropolitan for Christmas week. Max Rogers and Joe Kane in Panama follow for New Year's week, after which The Newweds and Edith Tallaferra in Polly of the Circus are billed. At the Bijou, Ben Hendricks returned for his annual visitation in Yon Yonson. From Sing Sing to Liberty follows. The Lyric Stock co. attempted an ambitious offering when they staged The Sign of the Cross for Christmas week, but the production was a big success. Lee Baker was Marcus; Edith Evelyn, Berenice; Helen Wilton, Mercia; Corinne Cantwell, Stephania; Julian Nos, Nero; Frank Kingston, Theodosius; Wm. H. Tucker, Gladiolus; Oscar Apfel, Eulodemon; Kate H. Nichols, Cleopatra; and the others were well cast. Noble follows, with The Boys of Company B the week after. A fair bill at the Orpheum was headed by At the Sound of the Gong. Others included Richman's Circus, Charles Wayne and co. America, Oona, Lewis and Green, McPherson and Hill, the Manning Twins, and the Kirodrome. At the Unique, the Ishikawa Troupe of Japanese acrobats was the headliner. Others were the Three Sholemy Brothers, Colleen and Smith, the Charltons, Slaters, Lynn and Bonnie Hazard, Ines Montague and the moving pictures. The Dewey had The New Century Girls and a waiting contest on Wednesday night was a feature of the week. The Family Theatre, a new vaudeville house, at popular prices, on the East Side, was opened Monday night. It is a handsome little theatre, and Frank Priest, formerly manager of the Lyceum Stock co., is the resident manager. The bill included Van Buren, Moraine and Roscoe, Charles Burham and Mr. and Mrs. Robert Hyman in After Election; Sam Davis and Laura Walker, Bartholdi's Cockatoo, and H. G. Waldron in Illustrated songs. Burham was warmly welcomed, as he is well known locally, having been with the Lyceum Stock co. at the old Lyceum Theatre. Robert Hyman also made many friends while with the Lyceum players for a few weeks last season. Another vaudeville theatre will be opened Dec. 28, when the beautiful Miles Theatre, erected at a cost of \$125,000, by D. Jack Bondy and C. H. Miles, will offer its first bill. This is one of the handsomest theatres in the West, and will seat 1,600 persons. The decorations are in rose, ivory and gold, with inlaid marble walls and big mirrors in marble recesses. The opening bill will include the Abdallah Troupe of Arabian acrobats, Tom J. Duggan, the Rusticana Trio, Franklyn Ardell and co., Dally, the mad jester; Leo White in illustrated songs, and the camograph. Oscar Ringwall is to direct the orchestra. The Gem Theatre's bill was the Great Lawrence co., Folk and Page, Sam Cardinal, Irene Stanfield, and the Geograph. The Yale Glee and Mandolin Club gave a concert in the Auditorium Dec. 22. Harry G. Carter, a Minneapolis architect, is working on the plans for the new burlesque theatre to be erected in Minneapolis next Spring by what is known as the "eastern wheel" of burlesque houses. This theatre is to be called the Gaiety, and will be located on the southeast corner of Washington and First Avenues north, nearly opposite the Bijou Theatre, and ground will be broken early in the Spring. The new house will represent an investment in Minneapolis of approximately \$100,000 by Eastern theatrical capitalists, and it is thought that figures will be taken soon, and steps taken to let the contracts for the work shortly after the first of the year. CARLTON W. MILES.

TORONTO. The Devil—Comedy—Melodrama—Harry Lauder—Vandeville—Burlesque.

The Devil Dec. 21-28 excited much comment among Toronto theatregoers. Some local papers predicted for it a decided frost, others upheld its clever physiological qualities, and averred that the drama would play to packed houses. The latter were right, and the Princess reports the heaviest run this season. A Knight for a Day 28-3. Pinafore and a dainty Christmas operette, Santa Claus, was a double bill, which delighted large houses at the Royal Alexandra last week. Santa Claus by Harry Hovey Shelly is a sweet little story of a child and her adventure with Santa Claus. It was written especially for Mr. Girard, who has enlarged upon it and made the story the only one of its kind ever set to music. It proved a huge success. Jack and the Beanstalk 28-1. The Man on the Box pleased large audiences at the Grand Opera House. The comedy was well presented, and Rebecca Warren as Elizabeth Amesley proved herself a talented actress. The Time, the Place and the Girl 28-2. The Bonnie Briar Bush won a close place in the hearts of the audiences at the Majestic. The Cowboy Girl 28-2. Harry Lauder gave two performances to packed houses at Muey's Hall Monday afternoon and evening. Lauder has lost none of his old time charm, and the only regret was that he could not stay for a longer engagement. Short's Bill was the Six Musical Cuties, Quinlan and Mack, Elsie Page, Miller and Weston, Les Sullivan, Sullivan and Pasquelena, the Kyasas, the kine-tograph as the special attraction. Charlotte Parry appeared in The Constable's Mystery. Fred Irwin's detective story was at the Gaiety. Manager Hedgew made a good choice when he procured The Washington Society Girls for Christmas week at the Star Theatre. C. ERELL IRONSIDE.

Stock Companies in Posing Plays—James J. Corbett—Vandeville—Harry Glazier's Death. The Stubbornness of Geraldine was the pleasant attraction at the Burbank Dec. 13-18, and through which the new leading women, Mary Hall and Lovell Alice Taylor, were introduced to the Burbank patrons. Miss Hall made much of her opportunity. Miss Taylor presented a capital interpretation of Vi Thompson. William Desmond as Count Kinsky, Mr. Denney as Mr. Wrighton, and Margo Duffel as Mrs. Matthews were very good. Janice Meredith this week. Ben Hur at the Mason 14-19 played to a splendid week's business. Brewster's Millions 21-26. The Belasco co. found a happy play in Mice and Men, which received a charming presentation 14-20, giving Mr. Van Buren a chance to display his dignity and ability in the role of Ramsey. James J. Corbett appeared at the Majestic in Facing the Music 15-19, creating a favorable impression. Max Fisman in The Substitute 20-25. The Lewis Stone co. had a crowded house at each performance at the Auditorium 14-19 in The House of a Thousand Candles. On the Quiet this week. Four new numbers were noted on the bill at the Orpheum 14-20, which included Stirling and Blacklock, Mealy, Welch and Montrose, Double de Wolf, Lew Hawkins. On the holdover list were: The Millionaire Trio, Henry Horton and co., May and Flo Hengler, Mr. and Mrs. Allison. Max Fisman and his splendid co. entered 13 upon their second week of Wang at the Grand, and good houses prevailed. Too Proud to Beg drew well at the People's Theatre 15-19. At the Unique Ed and Will Armstrong were seen in a clever comedy entitled Brown's Vacation. Fischer's offering at his First Street house was The Promoters. The second symphony concert for this season was given at the Auditorium Friday afternoon and in honor of Beethoven's birthday, many of his numbers were rendered. Nordica is due at Simpson's Auditorium 21. Sparta Berry, manager for the Lombardi Opera co., announces an engagement at the Mason immediately after the Christmas week. The untimely and sudden death of Harry Glazier, which occurred at the Hotel Maryland in Pasadena, 17, is a blow to his Belasco colleagues, and his many friends here and in the East. His death is attributed to fatty degeneration of the heart and overwork. It is a remarkable coincidence that Mr. Glazier's death should have followed his appearance last week in a Parisian Romance. His first engagement in this city was with the Burbank co. in October, 1908, and shortly he joined the Belasco forces as successor to Tom Oberle; he is survived by his wife and young son. DON W. CARLTON.

NEWARK. Girls Popular—Montana—Proctor's Bill—Burlesque. Girls was presented at the Newark Theatre Dec. 21-28, and pleased large audiences. Call of the North 23-2. Montana was presented to large audiences 21-28 at the Columbia Theatre. Shadows of a Great City was produced by a good co. at Blancy's Theatre 21. At the Lyric Theatre 21-28 Felix and Care, James and Elsie Finney, Harry Watson and co., the White City Quartette, Duo Derene, Teaslow's cats, Blanche Baird and Harry Johns played good houses. At Proctor's 21-28 Eva Tanguay broke record week. Others were: Arthur Barnal and Annie Nevins, Irene Jones, Annie and Elsie Conley, Laetia, Lucier and co., Hindlin, and The Patriot. Miner's Bohemian Burlesques hold the boards at Miner's Empire Theatre 21-28. The programme includes Ed Johnson and Janette Buckley, Sam Collins, Joe Barton and Brothers, Andy Gardner, Alice Wilson, Charles Udel. Members of the Christian Lette Association gave a theatre party at Waldman's Opera House 21. GEORGE A. APPELGATE.

OMAHA. A New Theatre Promised—Williams and Walker—The Orpheum Bill—Stock. The principal topic of local dramatic interest is the announcement that the enterprising firm of J. L. Brandeis and those have signed a contract to build a first-class modern, six-story theatre at the southwest corner of Seventeenth and Douglas streets, and that Messrs. Woodward and Burgess have taken a twenty years' lease of the house. For the past two years Mr. Burgess has not been actively engaged in theatrical business, but upon the completion of this theatre he will re-enter the field, which he abandoned some two years ago, when he sold the Burwood Theatre to Messrs. Sullivan and Conditon. Mr. Woodward still has a lease on the Grand Theatre which runs until the Summer of 1911. It is estimated that the new building will cost from \$400,000 to \$500,000. Williams and Walker played the banner engagement at the Boyd Dec. 17-19. The Devil made an excellent impression on two good sized audiences 20, 21. Polly of the Circus 24-26. E. A. Reikin's Yiddish co. 27, 28. Marie Doro 29, 30. Little Johnny Jones 1. The Orpheum week 20 had Amorosa Sisters, Blisset and Scott, the Grays, Edna Phillips and co., the Pianopheds, the Wilson Brothers, Tom and Mlle. Heloise. Everything was excellent. For week of 27: Theresa Hess, The Operator, Warren and Marchand, the Tennis Trio, Belle Hathaway's Simian Playmates, Jupiter Brothers, and Carter and Blueford. At the Burwood the local stock company presented Camille. Lorna Elliott in the title role, Mr. Grew as Armand, and Mr. Ingraham as Mons. Duval were excellent. The Prince Chap week 27. At the King As Told in the Hills was well put on 17-19. Business fair. George Sidney drew two good sized audiences 20, 21. A Good Woman will win 22, 23. Joseph Santley 24-26. The Convict and the Girl 27-30. Ben Hendricks 31-2. JOHN R. RINGWALT.

KANSAS CITY. Florence Davis—Williams and Walker Popular—The Woodward Players—Corinne—Vandeville. Florence Davis in Under the Greenwood Tree, was the Willis Wood offering Dec. 20-22, pleasing very satisfactory business. Marie Doro 24-26. The Merry Widow 27-2. Williams and Walker in Bandanna Land opened a two weeks' engagement at the Shubert 28, to a capacity audience, and business promises to be excellent throughout the run. The Lottery of Love was the Woodward Stock bill at the Auditorium 20-24, playing to the usual large audiences. The Open Gate and Captain Racket 27-2. Corinne in Lola from Berlin was the Grand attraction 20-26, pleasing good sized audiences. George Sidney 27-2. The Convict and the Girl was the Gillies offering 20-24, playing to a good week's business. Joe Santley in Lucky Jim 27-2. Uncle Sam's Belles held the boards at the Century 20-26 and were well received. Yankee Doodle co. 27-2. The Bowery Burlesques played to good business at the Majestic 20-26 and pleased immensely. Harry Lander is announced to appear at Convention Hall 27, 28, supported by an all star co. The Hippodrome had its reopening 20 and immense crowds attended both afternoon and evening. Parker's trained animal show still stands as one of the big headline attractions, while vaudeville, skating rink and many other amusements all came in for a most liberal patronage. The Georgiana Eddings's Stock co. opened an engagement at the Elita Theatre 28, presenting The Gypsy's Revenge to very satisfactory business. The Elita Theatre was formerly the Sparks. A change of bill will be made weekly. D. KEDDY CAMPBELL.

PORTLAND, ORE

The Devil—Rose Stahl—Murray and Mack—The Bungalow Company.

[illegible]

of the Tide as the special feature, with the added attraction of the Four English Brides. Capacity business at all the vaudeville.

At the Star in Wyoming hold the boards and did fair business. His literary's Ministers 30.

JOHN F. LOGAN.

IN BROOKLYN THEATRES.

John Logan in Jack Sloman in the Captain this

IN BROOKLYN THEATRES

John Drew in *Just Straw* in the offering this week at the Grand Opera House. Next week, Colman and Harris' *Mistralia*, with George Evans.

The comedy, *Girls*, is having its first representation in Brooklyn at the Grand Opera House. Next week, Louise Gunning in *Marsella*.

Cheerful and attractive their attractive musical comedy, *The Red Mill*, at the Majestic Theatre this week. *Bonita in Wine, Women and Song* to follow.

The *Red Mill* is seen at Taylor's Broadway Theatre.

David Montgomery and Fred A. Stone are in the cast last week, *Love Fields in The Girl Behind the Counter*.

A special and attractive bill is offered by the Grosvenor stock company at the Grosvenor Theatre this week. Edward Mackay, back in the cast, after two weeks' absence, is in *Tina in Mexico*, in which he plays the principal role. Laura Long gives a most interesting portrayal of the widow. Following this is an excellent production of *The Little Princess*, with the very talented little actress, Misses Underdown.

In the play *My Mother's Maid*, Mattie McKim's Christine Carol is motion picture and glamour will be given.

For the first time in this part of the country *Florence* is seen in stock this week at Foytan's Lee Ave now the name of the place will be given in *This Mignon* next week.

Rip Van Winkle is presented by the capable company at the Gotham Theatre this week. William H.

... and West and Va
re is a valuable mer

the first time The Little Town of Bethlehem at the Academy of Music. The Metropolitan Opera company, with Misses Emma Eames, Gay: M.M. Caruso and Amile appear in it Thursday Jan. 4. The Grand old Trail is the attraction this week at Blauvelt Theatre. Ned Burman in The County Fair is enjoying a good week at the Bijou Theatre. Next week, The Indian's Secret.

Johnny and Emma Hay appear in King Casey at the Folly Theatre. Joe Walsh in The Fiddler sits down.

The Jersey Lillies, with Alice Raymond as a special feature, is the offering this week at the Star Theatre.

Pat Hensley's New York Stars entertain at the Olympic. The special number in the olio is Sheena and Wally.

Charles Robinson's Night Owls offer an attractive bill this week at the Gaiety. The headline feature of the olio is Alice Raymond and co.

At the Empire Theatre this week The Tiger Lillies give a very attractive programme of music comedy and vaudeville. The Madcap Tramp is the extra feature. Next week, The Fashion Plate.

ark 19. Low Docks
here Christmas D

Stella Mayne, Loretta Mayne, Joseph Mayne, William
 Maynard, Norma and Norwarr, Wynne and Lewis, Chas
 Arvelin, and Chalk and Saunders
 The Greenleafs, Mrs. J. A. Kearney, F. H. Golden
 Revelations, Carleton Macy and Maude Hall, Walter
 berg Brothers, White City Quatuor, Burrows, Travel
 and Co., La Due Devore, Hayes and Smith, and John
 Keeney's bill is: Clarice Mayne, Vincent Brothers
 and Child, Frank Parks and Co., Madeline Ostlin
 and Miss Long, and Mathers and Ashby.
 The Greenleafs, Mrs. J. A. Kearney, F. H. Golden
 Fadetta, Charlotte Townsend and Co., Arlington Park

and moving picture by
the Shady Co.

THE PRINCE CHAP IN STOCK.

The Prince Chap, Edward Pepple's play, which runs a whole season at Weber's and the theatres, has been released for stock engagements in arrangement with Edgar J. Mantheyne. The play is a comedy in three acts, and is a stock pageant as it contains all the attributes of human nature, and the comedy is so wholesome that every stock manager in the country has written to Mantheyne and secured for quotations in New York and other exchanges. During the two weeks it has been advertised

1-28. Vivian's Paper
ne will be formally c

pany, including the Valencia stock company, of Los Angeles; the Santa Rosa stock company, of Los Angeles; the Crescent stock company, of Los Angeles; the Chinatown stock company, of Philadelphia; the Grail's Castle Square stock company, of Boston; the Harvard stock company, of Omaha; the Ventura Glacier stock company, for Rochester, Cleveland, Detroit, Chicago, St. Paul and Minneapolis; the Milwaukee Girl, also by Edward Fagin, will have the distinction of being produced four times by Western stock companies during the week of Feb. 8.

GOSPEL OF THE TOWN.

The Edwin H. Low Steamship Agency, at the house of Mrs. Low, has issued an attractive booklet marking the twenty-fifth anniversary of the centennial, the beginning and growth of which are described in its illustrated pages.

George A. Florida has been engaged as advance representative for W. A. Whitcomb in married life. Money, under the management of Clay T. Vason.

Mt. Dn., S. C.

Andrew Mack—Made

Edith Von Lake is playing a successful stock engagement as leading woman at the Lyric Theatre, New Lynn, Ind. This house opened as a permanent stock theatre on Nov. 24.

While playing the Grand Theatre, Philadelphia, Carroll Drew, who is with Florence Blodgett in *The Nick of Time*, fell and suffered from a dislocated knee. Mr. Drew has now recovered and is able to continue work.

Herbert Carr has been engaged for the cast of *London*.

The Keyes Sisters' Stock company has added a full scenic outfit and a baggage car to its traveling equipment. Kenneth H. Merrill has joined the company to play *heavies*.

Ira Brooks has resigned from Blanche Walsh's company to join Tim Murphy's company, now playing *Comedies and Melodramas*.

Howard Marzke has joined Tim Murphy as head news-manager with the company.

Frankie Drew, last season with the Four Hottentots, is this season playing the title-role in *The Flowers of the Ranch*, the part originated by Mabel Barriau last season.

Harry Norton, a member of *Through Death Valley* by company, rejoined the company on Christmas night.

Long Returns—The

Edward J. Langford, who was the boyish Tony in **James K. Blackett's** recent revival of **The Prisoner of Zenda**, has been engaged for the new **John Luther Long** play, to be produced by **Mrs. Leslie Carter** in **Washington** next week.

Hornford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

DRAMATIC COMPANIES.

Builders of **BAL**

THE VAUDEVILLE MIRROR

BECK DENIES STORIES.

NEW BOOKING AGENCY RUMOR APPEARS TO FADE INTO NOTHINGNESS

Story Started a Week Ago Now Seems to Be Groundless—Central Booking Association Unknown to Its Supposed Founders—Statements from Beck, Percy Williams, Phil Nash, William Morris, Inc., and Others.

A week ago a rumor was started to the effect that a new booking office with Martin Beck as the prime mover and director was in process of formation. The story gained ground rapidly, and by the middle of the week agents, performers, producers, and in fact nearly every one interested in vaudeville was on the qui vive as to the possibilities of such a combination.

One story had it that Martin Beck would form a new booking office, to be called the Central Booking Association, with headquarters in New York. This association was to affiliate with William Morris, Inc., and would not include the present members and directors of the United Booking Office. With Martin Beck at the Orpheum Circuit would work in conjunction with the new concern and would assume control of vaudeville booking interests in the East.

It was said that Pat Casey would be the booking representative and that he would control that end of the business, as E. P. Albee does with the United. The Morris interests would furnish a large portion of their acts and might also have its houses included in the new merger. The effect of such a combination would be to possibly crowd the United Booking Office out of the field in the East. No percentages would be charged the performer for bookings, according to the rumor, and the theatres themselves would pay the cost of this part of the work. A performer could then book direct for both Eastern and Western time without paying any percentage.

But it all seems to have been a dream. At least those in authority deny the story.

Such a future was created that agents, performers and producers were thrown into a veritable panic. One agent would give out "information" to the effect that the story was absolutely true and that Martin Beck was to become the Napoleon of vaudeville and that every one else was to be crowded out. One well known and reputable producer, when interviewed by a *Mirror* man, said: "I would give \$100 this minute to any man who could tell me the real inside facts of this story. It is so vital to me that I have completely stopped all present negotiations to either produce or import any new acts."

When seen by a representative of *The Mirror*, one of the men in authority at the William Morris, Inc., offices said:

"We really know nothing of any movement whereby Martin Beck and William Morris are to combine forces. Possibly if Mr. Morris were requested to take over the Eastern interests of such a new combination, without stultifying himself, he might consider it. It will be recalled, however, that about a year ago Mr. Morris was offered a salary of \$50,000 a year to take over the booking supervision of the United Booking Office. But owing to the fact that an increase in the percentages to be charged performers for booking was to be made, and for other reasons, Mr. Morris declined the offer. Mr. Morris believes in paying an act every dollar that it is worth, and he does not believe in charging a high commission for booking. Except for foreign acts he has never charged more than five per cent."

Percy Williams, when seen by a *Mirror* representative regarding the rumored split in the United and Orpheum offices, said:

"I wish to deny emphatically that there is any breach whatsoever among the directors of the United Booking Office, nor is there the slightest misunderstanding between Martin Beck and ourselves. We are all working in perfect harmony, as we have done in the past, and we will all move into our new offices the first of May, where we will continue our respective businesses in the same manner as we have been doing since we affiliated and took our present offices here."

When asked for a statement Phil Nash replied, "I believe Mr. Williams has denied the rumor for our interests, has he not? Then that is sufficient. I can add nothing."

And lastly comes the denial of any such merger from the man who was reputed to be the head of the scheme, Martin Beck. In a conversation on Saturday, Dec. 26, he said to *The Mirror*:

"How is it that you newspaper men have such a story about me when I have not got it myself? There is no ground for any such statement. I am working in perfect harmony with the United Booking Office and will continue to do so. I have been in Chicago while these stories were hatching, and knew nothing of them until my return to town on Wednesday."

"We may print your denial as to the truth of this rumor, then, may we?" Mr. Beck was asked.

"You must certainly say. There is no truth in it."

As to the ground for the story, there seems to be a deep mystery and no one seems to know just where it really started. But it gained such headway and was affirmed in one way or another by so many different vaudeville business men that it seemed to have the impress of fact.

BLANEY'S LINCOLN SQUARE.

Johnson, Davenport and Ladella opened. Their rough comedy acrobatic work pleased. Evans Lloyd and Gracely Whitehouse, whose act was reviewed in last week's *Mirror*, played Manhattan for the first time. Outside of Mr. Lloyd's singing of a few of his own songs and his comedy, there is little of merit in the act. The old story of the flea, which has been one of Sydney Grant's stand-bys for a long time, was told a little differently, utilizing Miss Whitehouse as the lady who takes the flea and returns another of her own. Outside of the fact of its ancient lineage, the story as told here is rather in bad taste. Maud Hall and Carlton Macy were seen in *The Timely Awakening*, which was highly enjoyed. Miss Hall's versatility is given free play in this sketch, while the contrasting humor and nervousness of Mr. Macy's impersonation makes a portrayal that is ever welcome. Mabel McKinley received a warm reception, and closed her singing act with flying colors. Her rendition of "The Last Rose of Summer" and "Comin' Thro' the Rye" to her own accompaniment at the piano, were warmly applauded. She and Warren in their old favorite act, Quo Vadis Doodle Down, furnished the big laughing end of the entertainment. The sketch is the same crazy, impossible, yet likeable one it ever was. Severin made his American debut. (New Acts.) R. G. Knowles, being indisposed on Tuesday night, Cliff Gordon took his place, and made that made good. The "Dutch" monologue of Mr. Gordon is a gem in its own way, and always causes a steady outpour of laughter. He was roundly applauded at his finish, receiving several calls. The *Four Bards* closed the bill with their clean-cut tumbling act. Few acts of this sort are as neat, as free from fake "stunts," and as ably carried through as is this one. The understanding work is truly remarkable, and some of the feats brought great applause.

FERDINAND WARD IMPROVED.

Ferdinand Ward, who has been in Colorado for the past several weeks in search of health, returned to New York on Monday night, in much better condition. It is said that he will now join hands with his old partner, Al Fields.

NEW VAUDEVILLE ACTS.

NOTABLE PRODUCTIONS MADE IN THE GREATER CITY DURING THE WEEK.

Severin, the French Pantomimist, Makes American Debut and Scores Artistic Success—Sir Conan Doyle's Waterloo Revived—A Pleading Western Act, with James Edwards as the Star—Many Other New Pieces Bids for Favor.

Severin.

A true artist was gladly welcomed to American shores when he made his debut at the Lincoln Square last week. Severin, the French pantomimist, proved himself an actor of rare ability. With the aid of facial expression, gesture and walk, he told a powerful story, assisted by his capable company, in a graphic manner. The pantomime, which is entitled *Conscience*, is in four scenes. The first scene is at night, with the snow falling. A cafe is at stage left. A workman appears and is enticed by Pierrot (M. Severin) to enter and drink. The laborer's wife appears with her child and implores Travali, the workman, to come home with her. Pierrot persuades him to stay. Vautour, a banker, enters with Laveine, a friend. Pierrot, half carrying the now intoxicated Travali, lays the latter on a window seat, where he falls asleep. Vautour, after all have left except his friend Laveine, suddenly grapples with the latter and stabs him in the back, then robbing him. Taking the blood from his dying friend's wounds, he smears the hands of the sleeping Travali and places the dagger with which he committed the crime in the latter's hand. Goddard enters and discovers the crime. Travali is arrested. Pierrot shows that he does not believe him guilty. He then discovers a handkerchief smeared with blood on Vautour's coat. The second scene is in the office of Vautour. Pierrot enters and blackmails Vautour, showing his evidence. Here the best work of the artist begins to show itself. In the next scene Pierrot is shown drinking with men and women in a cafe. Mr. Severin's facial expression was truly remarkable. His every movement meant something and not a point seemed lost to the almost breathless audience. His white makeup was greatly enhanced by the constant play of a spot light upon his face. The third scene was played straight might be still more realistic, but the contrast between the Pierrot and the other characters would not be as great. The support was admirable. The orchestral accompaniment blended with the varying scenes and emotions of the players most artistically, greatly enhancing the production. The cast was: Vautour, Mr. Serre; Travali, Mr. Boutens; Laveine, Mr. Nector; prosecuting attorney, Mr. Veret; policeman, Mr. Barthelemy; Goddard, a crook, Mr. McEllis; an employee, Mr. Hector; Madame Travali, Madame Severin; two children, courtesans, peasants, waiters and godmothers made up the balance of the cast. M. Severin was called before the curtain several times.

A Necktie Party.

James Edwards, supported by Mary Downs and a company of five players, presented Edward Weitzel's sketch, *A Necktie Party*, at the Family Theatre on 125th Street last week. With the exception of a "try-on" some time ago, this was the first production of the playlet in New York. Dan Marshall is a cattle king of Texas. His daughter, Tillie, has been accused, poisoning herself for civilization's social requirements. While in France she met with an automobile accident, and her life was saved by an Englishman of title and a long name. The Britisher followed her to her Texas ranch home, where the scene of the action is laid. He has taken a sun away from a girl who has been insulted. The cattle king greets him civilly, and the Britisher, who is a democrat, wants the hand of his daughter, bids him "get even" because the foreigner of stealing his horse. Unable to prove his innocence, he is about to be speedily strung up. His one request for a reprieve is that the daughter be granted, and she learns that he is the man who had saved her life. She then saves him, and promises to become his wife. This latter and sudden promise is the one that leads to the hilarious and amusing story. A few changes in the dialogue will make it one of the most acceptable offerings seen in a long time, and one that relies upon good acting, atmosphere and naturalness for its appeal. A quartette of male voices called the *Quartette*, is a feature that makes the act worth the price of admission alone. It is one of the most harmonious, tuneful and effective quartettes heard in a long while. From an artistic viewpoint, the sketch is notably good. James Edwards as the cattle king, a crook, Mr. McEllis; an employee, Mr. Hector; Madame Travali, Madame Severin; two children, courtesans, peasants, waiters and godmothers made up the balance of the cast. M. Severin was called before the curtain several times.

The Squaw Girl.

At the One Hundred and Twenty-fifth Street Theatre last week, a most pretentious scenic act was put on. It is called *The Squaw Girl*, and it reminds one of a number of plays that have been seen in recent years. There is nothing in the story, which is rather poorly told, that is at all remarkable. Fann, an American girl, and daughter of a colonel in the United States Army, had been found by the Indians, and was brought to the opening of the act, by the Indians, and was brought up as a squaw girl. She had later fallen in love with an army lieutenant, Richard Willwood. Fann, an Indian brave, wants her for his squaw. The lieutenant takes her away, and the squaw and a big fight is seen between Indians and soldiers, which was the real excuse for the whole affair. This was well carried out, and much noise and powder was expended in the scene. The first scene is in a woodland, is picturesque. It is in two. The second is a drop in one showing the alkali plains. To secure water for the thirsty girl they are always thirsty in the mountain, which is the last scene, which is a massive and most effective one. The light effects were well carried out. Leaving the girl here, the officer goes for water, and the Indians appear suddenly. Fann, an Indian brave, wants her for his squaw. The lieutenant takes her away, and the squaw and a big fight is seen between Indians and soldiers, which was the real excuse for the whole affair. This was well carried out, and much noise and powder was expended in the scene. The first scene is in a woodland, is picturesque. It is in two. The second is a drop in one showing the alkali plains. To secure water for the thirsty girl they are always thirsty in the mountain, which is the last scene, which is a massive and most effective one. The light effects were well carried out. Leaving the girl here, the officer goes for water, and the Indians appear suddenly. Fann, an Indian brave, wants her for his squaw. 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125th Street.

The Labakane, with their wonderfully clever doc. "Folly," opened with marked success. Arturo Bernardi, the Italian quick-change artist, followed. His remarkably rapid appearances in first one character and another and the transparent scenery among the audience just how it was done greatly pleased. His impersonations of different famous composers, although not at all new, was applauded. The Dixie comedians, with the two colored girls and the four colored men, sang harmoniously. Their work was not, however, up to past accomplishments. They seemed to lack "singer." The plush drop used in one was effective. The Padellos gave the same program as last week when they appeared at the Fifth Avenue Theatre, with the exception of one selection. "Die Schone Galathee," by Von Suppe. The orchestra scored another big hit. Brown, Harris and Brown, without the straight man, Eddie Leaman Brown (3), was a huge laughing success. The comedian, Hank M. Brown (3), was greatly enjoyed, his rough comedy causing a steady roar of laughter. Rock and Fulton added another medal to their long list of "gold" ones. Their dancing sketch appealed to the Harlem audience as strongly as to the others. A new dance, called The Apache Dance and credited to the dance done in Paris by two French artists, was on the programme, but their old Devil Dance was given instead. Their remarkable acting in this number was much appreciated. Floor and Lee in their Helms rapid fire conversation act helped the movement along. The Squaw Girl (New Act) closed the bill.

Fifth Avenue.

In a black setting and white costume, Jonathan De Lido as the opening act presented some distinctive juggling that at times was almost startling. Edgar Allen presented his old act and, although early on the bill, made a good impression. His setting was most suggestive and the event itself at the finish more than made up for the more inferior parts of the sketch, which dragged at times most unmercifully. Anderson and Goules following made a happy hit. Rhyer's Gibson Girls in The Ball of Mayfair made hardly made good, but the names programmed may account for the rehabilitation of the act. They were Margaret Rutledge, Florence Schenck, Marie Pollett, May Maddara, Mildred Gibson, Grace Walton, Frances Arnold, May Harris, Violet Holm, and Daisy Burthe. Harry Hawk and Winford Freeman were the men, and Betty Bell, Caryl, Lucy Weston, with a slight change of repertoire which included "Tittie, Tittie" and accepted "My Husband Left Me Alone" more than proved her ability to make a hit of wonderful proportions if she would modify the character of her songs. There are few women in the vaudeville field to-day that can boast of the personality and winsomeness possessed by Lucy Weston, and it is a pity that she doesn't make the best possible use of it. The Kelthos came next and scored well. Harry Gilfill, working in one, made even a greater hit than at his previous appearance and proved his right to better billing. Annie Kellerman closed the bill and was given a more elaborate setting than formerly. She included Diabolo and a quick change under water in her regular diving work. Bobby North was compelled to close Monday night on account of a cold.

AMERICAN MUSIC HALL.

Rawson and June, the clever homecoming throwers, opened, scoring a decided hit. Further along the act would have been better chance. Evans and Evans pleased with their dancing specialty, and the Four Stagnolies in their amusing acrobatic act made a goodly crowd hit. Rita Redmond pleased fairly well with her "melodies of the moment," but the audience seemed to want action and not song. Charles Barnard's dog created the laughter and surprise they always do, and the now famous dog, "Dan," was applauded upon his first entrance. Billy Dillon scored as big a hit as he did last week at this house. His comic songs and act and his dancing are laugh out louders of the best order. He wore a new gray costume upon his entrance. Francesca Redding and company in Charles Lee Calder's extremely funny sketch, Honors, knew the laughter up to its already continuous flow. Charles and Gibson, Ter E. Macoon, John V. Keats, J. O'Brien and Roscoe Anderson all gave excellent support to Miss Redding, whose own work is almost beyond criticism in this part of Honors. Josephine Rabel answered. Her voice is far from what it once was, or she was suffering from a severe cold. She flatted many notes badly. Although her "animal" spirits were continually effervescing and she worked hard, she did not make any real hit. Ray Beveridge gave a new and called Fortune. Her personal work in a bit better than last week, but most of her notions are meaningless. Her Pauline, All-around, Woman's Willies, and Strife are all without character. Her immortality is, on the other hand, very good, and she was well round of applause. Professor Brown's Golden Revelations created the same favorable impression as last week. Frank Bush followed with a few new stories, but more of his familiar ones. Old or new, however, it did not seem to make much difference to the audience, for all were laughed at and enjoyed. Vesta Victoria held the stage for forty-nine minutes. She sang "His Lordship," "The Dairy Show," "The Widow," which is a bit too suggestive, and might better be left out of her repertoire. "Now, I have to Call Him Father," "Pride of the Ballet," with its burlesque on Mlle. Genee, which is excruciatingly funny, and by request of the audience made through loud calls from pit to dome. "Poor John," was repeated as a closing number. On such a long bill it was a phenomenal success, and Miss Victoria may well feel proud of it. The Golden Gate Quintette sang harmoniously. Their evening clothes look well, and are a relief from the usual gaudy costumes worn by similar performers. Wartenberg Brothers closed with their good medal juggling act. They held most of the audience to the finish.

COLONIAL.

Chalk Saunders opened the bill with his clever drawings and conversational patter. Brown and Navarro followed. Their Chinese character hit pleased, as always. Wartenberg Brothers, one of the most humorous animal acts of the season, pleased the children at the matinees and the grown-ups equally well in the evenings. The donkey and the roosters were particularly clever. Wayne and Lewis in their college boy act caused much amusement. The song, "He Wants to be a Popular Millionaire," won several encores. Robert Hilliard and company in his successful sketch, Number 972, created the same impression as formerly. Mr. Hilliard's dictioned and thoroughly competent portrayal of the ex-convict is the same masterful piece of acting as heretofore. His support was adequate. A long wait prior to the act seemed needless. The set was somewhat marred by the flat pieces at the back not being as they should. The Arrols were roundly applauded, and their telephone selections were as tuneful as ever. Mr. Ry-mack, the English quick change artist, played his first return engagement in America with notable success. His cleverness and considerably more changes of costume caused much laughter and applause. Montgomery and Moore were the laughing hit of the bill, and were called before the curtain again and again. Fred Kersa's comedy in The Early Birds and The Hums of London met with such success that this recreation of comedy troubles always does. It was a particularly good chiding number, and held the audience till the last.

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Daniel Boone the Woodman; or, The Homestead of the Ohio Turkey. By C. E. Thomas.

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Dagbladet, The; play in four acts. By G. F. Hall.
Dahl, Carl; drama in three acts and three scenes.
By M. Duran, based on a play by J. Molnar.
District Convention, The; burlesque in one act.
By Frank Thompson.
Dispute of Jurats, The. By W. H. Doolittle.
El Paso (adapted by Elie Gracioso); melodrama
in four acts. By F. A. Rubin.
Fair Trinity, A.; dramatic composition in three acts.
By H. M. Marston.
Farmers' Secret, By E. U. McLaughlin.
Foot's Gold, By R. E. Strandt.
For Old Eli; comedy of Yale life. By L. O.
Thompson.
Fossilized, The; folk play of Norway. By Sigurd
Haugen, adapted from the Norwegian by H. H.
D. Pierce.
Fought to the End, By W. E. Dentinger.
Friska; or, The Fountain of Youth; libretto for a
light opera in three acts. By H. Callender.
Friday; comic play. James Howard Koss.
Girl and the Goblin, The; musical sketch. By D.
J. Myrdam.
Girl at the Helm, A.; musical comedy in two acts,
book and lyrics by B. S. Smith; music by Raymond
Harmon.
Girl Who Made a Million, The. By S. H. Maguire.
Gluckelchen, Die; comedy in three acts. By I. O.
Peribsky.
Gorramer of Walleroo, The; comic opera in two
acts. By A. Frank.
Greatest Game, The; drama in two acts. By I.
N. C. Astensia.
Happy; or, How Do I Know? By F. J. Hynd and
James Burnett.
Harvest of Roses, The; tragedy, prologue and four
acts. By F. Lucchetti.
Hat, a Cup and a Girl, A.; one act of a comedy.
By J. M. French.
Heavy Metal Slippers; comedy in one act. By Alice
C. Thompson.
Hero of the Gridiron, The; college comedy in five
acts. By Estelle Cook.
Heroes They Would Be; drama. Joseph McKibben.
High School Hero, By W. J. Jones.
Israel Burns; historical tragedy in five acts. By
G. Deutsch.
Just Like a Woman; play in one act. By H. G.
Burling.
Kali Hora, Das, By W. Hanf; music by Robert
Konta.
Kentucky Courtship, A. By W. J. Jones.
Kitty the Crook; dramatic episode. By L. M.
Lind and W. Orange Hall.
Kilgusly Heritages, A.; drama. By G. Gibson.
Lie, The; dramatic sketch. By M. S. Barratt.
Making of Maddalena, The; play in four acts. By
Samuel Lewis.
Man from Hong-Kong, The; comedy-drama in three
acts. By Mrs. P. Sidney.
Man Next Door, The; comedy in one act. By
Edwin Bateman Morris.
One of the People, A.; or, Capital versus Labor;
one-act play. By V. L. Prescott.
Masque of Manhattan, The. Book by M. Leonard.
Merry Bachelor, The; comic opera in three acts,
adapted from popular Spanish themes. By A. L.
Gentry.
My Pearl; French comedy in one act. By Fernand
Belmister.
Miss Susan's Fortune; comedy in one act. By
Alice C. Thompson.
Mr. Blue from Broadway; musical comedy in two
acts. Book by S. Camp.
Money and Women; drama of the Northwest. By
L. McCormick.
Money Talks; one-act play. Joseph McKibben.
Morris Church in the Land of Darkness; play in
the interest of Christian missions. By E. B. Rice.
Neffe als Onkel Der; comedy in three acts. By
Frederick von Schiller; with notes and vocabulary
by Frederick E. Sturm.
Night in the U. S. Post Office in Nowhereville, A.;
dramatic sketch. By M. S. Barratt.
Old New Hampshire Home, The; melodrama in
three acts. By Frank Dumont.
Old Sexton, The; play in four acts. By F. M.
Readick.
Pere Goriot, Mrs. J. H. Selz.
Price of Friendship, The; or, The Reunited;
drama in four acts. By A. M. Smith.
Rhapsodie Zillah, H. By Louis Hilke; music by Frank
Alfonso.
Red or Black? satirical comedy in four acts. By
A. M. Lepp.
Retribution; melodrama of four acts. Bertha Pal-
stomer.
Rhyester, The; play in one act. By Joseph Hur-
witz.
Rage of Milltown, The; comedy in four acts. By
E. Belmont.
Silent Winthrop; play. By H. C. Vall and H. K.
Broadhurst.
Slumbers, The. Gustav L. Silberman.
Sonnet Poem, The; play in three acts. By J. Ray-
mond.
Timely Warning, A.; vaudeville sketch for three
male characters. Victor Martin.
Toy Deception, A.; one-act dramatic sketch. By
T. M. Whitbread.
Traders, The; story of to-day. By Franklin Ballou.
Trusty, The. Will J. Jones.
Twenty Minutes a King; musical comedy in two
acts. By W. G. Daly.
Viceroy of Kentucky; birds; one-act comedy playlet.
Written by H. Holman.
Unexpected Visit, An; play in one act. By E. T.
Emery.
Untangling Tony; comedy in two acts. By Helen
F. Wentley.
Wanted by the Police; melodrama. Langdon Mc-
Cormick.
William Tell; drama of the origin of Swiss democ-
racy. By A. Dougherty Ross.
Wind Up, The. By B. Franklin and H. Farrar.
Winning of the World, The; play in one act. By
J. T. Prince, Jr.
Wrong Man, The; or, Left at the Finish. By L.
F. Barrett.
After the Raid, By R. W. Christy.
All in the Family; farce comedy in three acts. By
J. Crawford.
All That Glitters; farcical comedy in three acts.
By F. M. Kellogg.
Amateur Night; vaudeville monologue. By Irene
Currie Love.
Amer de Hermann; sketch in one act. By L. Thoms.
Arango Barrion; music by Francisco A. de San Felipe.
Arrive! Arrive! in comedy in one act. By C. Perotte
and E. Armengaud.
Arizona Incident, An; sketch. By Roy Foster.
Army Nurse, The. By Sidney H. Ellis.
Arrows of an Act, The; comedy sketch in one act.
By Artista en Crimenese; drama in one act. By J.
Romeo.
As Who Shall Say? play in four acts. By E. E.
Weisman.
Astrologia Popular; comedy. By Farfan, Burgos
and Peralta.
Aunt Matilda's Birthday Party; play for girls.
By Alice C. Thompson.
Baby Face; sketch in one act. By G. Jove
and E. G. del Castillo.
Baptism, The; play in four acts. By G. J. Smith.
Battle, The; play of modern New York life. By C.
Mcnett.
Battle of Bay Rum, The; naval travesty in one
act. By E. Gallagher.
Battle of Hearts, A.; play. By A. J. Ebert.
Battle of Too Soon, The; military travesty in one
act. By E. Gallagher.
Becky; play in three acts. By W. L. Cobb.
Before the Hour; drama. By M. Fairweather.
Belle-Maman; comedy in three acts. By V. Sar-
dou and R. Deslandes.
Billie the Hero; comedy playlet. By Jay Fox.
Birds; comedy in three acts. By J. H. Manners.
Bishop's Emeralds, The; play in four acts. By A.
Hommer-Adams; founded on the story, "The Bishop's
Emeralds," by Houghton Townley.
Bit of Studio Life, A. By F. Monroe.
Blackmailers, The; play in three acts. By W. H.
Russell.
Bloodline Life Game, By F. A. Ferguson.
Booka Boja, La; sketch in one act. By J. Capelli
and E. Goodman Pastor.
Bon Roi Dagobert, Le; play in four acts in verse.
By A. Riviere.
Borderland, The. By Homer Saint-Gaudens.
Born Nurse, A.; duologue. By Blanche Willis Chand-
ler.
Bounders, The; a comedy in one act. By George H.
Crater.
Boys and Betty, The. By G. V. Hobart.
Brave Coward; .. comedy in three acts. By J. S.
Hill and E. Edison.
Britanna, La; sketch. By A. M. Vierglis.
Broken Engagement, A.; comedy in one act. By
Alice C. Thompson.
Broken Idol, A.; musical farce. By H. S. Stephen.
Broken Marriage, The. By W. J. Jones.
Brokers' Toy; or, Trade No Flax; idyl of the
North and South. By J. Burrows.
Bronchitis, La. By S. and J. Alvarez Quintana.
Burden of Proof, The; American play in three acts.
By F. C. Gladden.
Burglar Brackets, The; sketch. By W. Carleton.
By the King's Command. By J. M. Peteler.
Calph Conover. By H. Booth.
Calico Gown, The; drama in three acts. By M. E.
Calkins.
Calves del Nido El; in one act. By L. Linars.
Carnival

The remains of John T. Fay, who shot himself at Oakland, Cal., on Dec. 20, arrived in Boston, Mass., on Dec. 28, and were removed to the residence of Mrs. Anna Eva Fay, mother of the deceased. Funeral services were held in Melrose Masonic Temple on Sunday, Dec. 27.

Norville-Colonial N. Y. C.
Nye, Ned, and Ida Crisp-Chase's Washington.
O'Day, Ed., Utica, N. Y. Mohawk Sches-
terday, Jan. 4-9.
Odell and Gilmore-Maj. Charleston S. C. Grand,
Columbia, Jan. 4-9.
Oliver Japs-American, St. Louis.
Olmos, Francis-Louis, St. Louis.
Olympian Gymnasts-Columbia, St. Louis.
O'Neill Trio-Victoria, Wheeling, W. Va.
Onlaw, Gus, Trio-Bennett's Ottawa, Can.
Orth and Fern-Temple, Ft. Wayne, Ind.; Bijou, Du-
Sable, Toledo, O.
Osborne, Ted-Toledo, O.
Ott, Nelson and Steadman-Shubert, Utica, N. Y.
Overing Trio-Kelth's, Phila.
Oxford Trio-Louis, Peoria, Ill.
Parker, Willie-Kelth's, Boston, Mass.
Parson, Frank-Keeley's, Bklyn.
Paterson, Sam-Columbia, St. Louis.
Pauline-Army, Birmingham, N. Y.
Pearson, Goldie and Lee-Orph., Easton, Pa.
Peatross, Musical-Orph., Minneapolis, Minn.
Pendleton, The Maj., Montgomery, Ala., Maj., Bir-
mingham, Jan. 4-9.
Peroni, Camille-Maj., Joplin, Mo.
Peterson, Phil and Nettie-Sandra, Coventry, Eng., 28
Jan. 2, Birkhead 4-9.
Phillips Bros.-Poll's, New Haven, Conn.
Phillips, Edna-Maj., Des Moines, Ia.
Phillips, L. C.-Orph., Knoxville, O. Orph., Canton,
4-9.
Picquays, The Kelth's, Phila.
Poncherry, Four-Maj. Chgo.
Pope and John-Peoria, Ill.
Potts Bros.-Vanderbilt, Oklahoma City, Jan. 4-9.
Powells Bros.-O. H., Youngstown, O., Academy, Buf-
falo, N. Y., Jan. 4-9.
Prattine and Stevens-Bijou, Quincy, Ill., Main St.,
Toledo, O.
Preston, Josiah-Alhambra, N. Y. C.
Primrose Quartette-Bijou, Battle Creek, Mich.
Probst-Lincoln Sq., N. Y. C.
Pucka, Thomas, Orph., Chicago, Ill.
Quaker City Trio-Lincoln Sq., N. Y. C.
Quiley Bros.-Shen's, Buffalo, N. Y.
Quinan and Mack-Lytic, Dayton, O., Proctor's,
Newark, N. J., Jan. 4-9.
Radler's Sons, Chgo.
Rainbow Sisters-Varieties, Canton, Ill., Gaiety,
Springfield, Jan. 4-9.
Rastus and Banks-Gaiety, Birmingham, Eng., 28
Jan. 2, Birkhead 4-9.
Reed, Fred, Orph., Hippo., Wilkesden, 11-18
Grand, Chgo., 18-22.
Raynes, Three-Proctor's, Albany, N. Y.
Rawls and Von Kaufman-Bijou, Saginaw, Mich.
Raymond and Harper-Bijou, Tyronne, Pa., Star, Wa-
shington, D. C., 4-9.
Rayns, Al-Kelth's, Columbus, O.
Raymond, Ruby-Kelth's, Portland, Me.
Redford and Winchester-Orph., Omaha, Neb.
Redd Bros.-Barnum's, London, Can.
Redl Bros.-Maj. Chgo.
Remington, Mayme-Poll's, New Haven, Conn., Poll's,
Hartford, Jan. 4-9.
Reidell, May-Bijou, Flint, Mich.
Bernard, Ed., Maj., Wilkes-Barre, Pa.
Reynolds and Donegan-Poll's, Wilkes-Barre, Pa.
Rice, Four-Orph., Kansas City, Mo.
Rico and Elmer-Orph., Memphis, Tenn., Orph., New
Orleans, La., Jan. 4-9.
Richards, Mrs. E. M., Hathaway's, New Bedford, Mass.
Proctor's, Troy, N. Y., Jan. 4-9.
Richardsons, Three-Empire, Milwaukee, Wis.
Ring, Julia-Grand, Pittsburgh.
Ritter, Max, and Grace Foster-Collins, London; Dec.
18-22, 18-23.
Riva-Lions Trio-Indiana, South Bend, Ind.
Ripo-Rapp and Riggs-Olympic, Chgo.
Robertson and Farrant-Fairlie Garden, N. Y. C.
Robich-Children, Trio-Orph., Chillicothe, O., Orph.,
Portsmouth, Jan. 4-9.
Rock and Fulton-K. and P. 5th Ave., N. Y. C.
Rogers and Mackintosh-Orph., Portsmouth, O.
Rogers, Will-American, St. Louis.
Rogers and Deely-Orph., Frisco.
Rolf's Colonial Septette-Empire, Edinburgh, Scot-
land; Dec. 28-Jan. 2, Empire, Nottingham, Eng.
4-9.
Rolph's Fun House-Poll's, Scranton,
Pa., Poll's, New Haven, Conn., 4-9.
Rolph's Johnny McVeigh and College Girls-Orph.,
Butte, Mont., Orph., Spokane, Wash., 4-9.
ROLPH'S PARADISE ALLEY (B. A.)
Orph., Harrisburg, Pa., Garrick, Wilmington, Del.,
Jan. 4-9.
Rolph's Six Little Girls and a Teddy Bear-Orph.,
Stout City, Ia., Orph., Minneapolis, Minn., 4-9.
Rolph's Ten Dark Knights-Salford, Eng., 28-Jan.
2, Manchester 4-9.
Romaine, Claire-Maj., Chgo.
Ross and Lewis-Empire, Belfast, Ire.
Ross and Adams-Pantages' Spokane, Wash.
Ross, Eddie O.-Main St., Peoria, Ill.
Ross, Theo W.-Colonial, N. Y. C.
Rosow, Mildred-Grand, Pittsburgh.
Rubo, Land K. and P. 125th St., N. Y. C.
Russell and Church-Orph., Butte, Mont., Jan. 4-9.
RYAN, THOMAS J. AND MARY RICH-
FIELD-Bennett's, Montreal, Can., Keith's, Port-
land, Ore., 4-9.
Ryan and White-Hathaway's, Malden, Mass.
Russell, Jessie-Maj., Birmingham, Ala.
Rushby, Marie-Maj., Madison, Wis.
Sandor's Circus-Market, Chgo.
Saunders and Dellish-Grand, Pittsburgh.
Saunders, Chak-Orph., Bklyn.
Schar, Wheeler, Trio-Maj., Houston, Tex.
Scott, Agnes, and Horace Wright-Bennett's, Hamil-
ton, Can.
Seibins and Grovini-Orph., Reading, Pa.
Severin-Lincoln Sq., N. Y. C.
Selvey Bros.-Grand, Fargo, N. D.
Sherman and De Forest-National, Frisco.
Sherman, Sadie-Grand, Chgo.
Shevbrooke and Berry-Orph., Allentown, Pa., Orph.,
Easton, Jan. 4-9.
Shields and Rogers-Bijou, Jackson, Mich.
Sholta, Herr-Grand, Pittsburgh.
Silver and Gray-Howard, Boston, Mass.
Simmons, Cherish-Columbia, Cincinnati, O., Jan.
4-9.
Silva, Leo-Temple, Detroit, Mich.
Sinclair, Mabel-Haymarket, Chgo.
Smith and Brown-Grand, Sacramento, Cal., National,
Frisco, Jan. 4-9.
Smith, Sue-Orph., Denver, Colo.

Smiths, Aerial-Mollin, Hanover, Ger., Jan. 1-15.
Central, Madgeberg-16-20.
Snider and Buckley-Orph., Salt Lake City, U.
Mary Anderson, Ky, Jan. 4-9.
Somers and Storck-Maj., Ft. Worth, Tex.
Spillers, Five-Columbia, St. Louis, Mo.
Spinnel Bros. and Mack-Wintergarten, Berlin, Jan. 1-15.
Stadard and Stone-Orph., Reading, Pa.
Stanley and Russell-Colonial, N. Y. C.
Steiner Trio-Bijou, Bay City, Mich.
Steiner, Thomas, Trio-Indiana, So. Bend, Ind.
Stearns, Sam-Grand, Pittsburgh.
Stewart, Alice-American, N. Y. C.
Strick and London-Hathaway's, Lowell, Mass.
Stone and King-People's, Leavenworth, Kan.
Strickland, R. C.-Orph., Rockford, Ill.
Sullivan Bros., Two, Cleveland, O.
Sutcliffe, Trupe-Hathaway's, Brockton, Mass., Ben-
nett's, Montreal, Can., Jan. 4-9.
Swift and Casey-Family, Chester, Pa.
SAMUEL, JOSEPH-Kelth's, Lyric, Newark, N. J.
Tanner, Ed., Frisco.
Taylor, Eva-Orph., Oakland, Cal., Orph., Frisco,
Jan. 4-9.
Temple of Music-American, N. Y. C.
Temps Trio-Orph., Omaha, Neb.
Tenney and Lambey-anderson, Eng., 28-Jan. 2, Em-
pire, Edinburgh, Scotland, 4-9, Glasgow 11-14, York
18-22.
The Quartette-Maryland, Baltimore.
That Quartette-American, N. Y. C.
Thompson, William H.-Kelth's, Phila.
Thor, Musical-Howard, Boston, Mass.
Thornton, George A.-Trent, Trenton, N. J.
Tighe, Harry L.-Temple, Detroit, Mich., Jan. 4-9.
Tombs, Charles, and Chapman-Bklyn.
Toledo, Sidney-Hippodrome, Huntington, W. Va.
Toy-Fun-Kelth's, Phila.
Trappella, Five-Columbia, Cincinnati, O.
Trevelion, Florence-Orph., Minneapolis, Minn.
Turner, Geo. and Turner, Geo.
Tunda, Harry-Maj., Little Rock, Ark.
Turner, Cora Beach-Haymarket, Chgo.
Tyler, Ross Lee-Maj., Kalamazoo, Mich.
Valdara, Bonnie-Empire, Paterson, N. J.
Vanau, Bill-Kelth's, Columbus, O., Bennett's, Hamil-
ton, Can., Jan. 4-9.
Van Buren and Cluse-Petersburg, Va., Washington,
D. C., Jan. 4-9.
Van Camp-Proctor's, Albany, N. Y.
Van, Chas. and Family-Orph., Frisco.
Van Fossen, Harry-Bijou, Oakbrook, Wis.
Van's, Geo. Ministers-Bijou, Battle Creek, Mich.
Van Peit, Ernest-Maj., Chgo.
Vande Tripple-Bijou, Detroit, Mich., Jan. 4-9.
Vesta, Netta-Orph., Los Angeles, Cal.
Victoria, Vesta-American, N. Y. C.
Viocchi Bros.-Keeley's, Bklyn.
Vyros, The Colonial, Lawrence, Mass.
Wade and Roscoe-Maj., Dallas, Tex., Maj., Hou-
ston, Jan. 4-9.
Wakefield, Willis Holt-K. and P. 125th St., N. Y. C.
Walker, Nella-Poll's, Hartford, Conn., Proctor's
Newark, N. J., Jan. 4-9.
Ward and Curran-Kelth's, Phila.
Warrenberg Bros.-Fulton, Bklyn.
Watson's Farmyard-Orph., Bklyn.
Webb, Harry L.-Maj., Montgomery, Ala., Maj., Birm-
ingham, Ala., 4-9.
Webb and Connelly-Orph., Salt Lake City, U., Jan.
4-9.
Western Life-Maryland, Baltimore.
Wetherill's Manikin-Family, Chester, Pa.
Whelan, The Scala, Copenhagen, Denmark, Jan.
1-31.
White City Quartette-Fulton, Bklyn.
White, Porter J.-Columbia, Cincinnati, O.
White and Simmons-Orph., Seattle, Wash.
Whitcomb, William, Jr., Bklyn., Jan. 4-9.
Willard and Bond-Bijou, Oakbrook, Wis., Bijou,
Lansing, Mich., Jan. 4-9.
Williams, Great-O. H., Pittsburgh, Pa.
Williams, Bert, Bklyn.
Williams, Thompson and Copeland-Bijou, Jackso-
n, Mich.
Williams and Falls-Maj., Johnston, Pa.
Williams and Gordon-Kelth's, Columbus, O.
Wills, Nat-Hammerstein's, N. Y. C.
Wilmont, Cora-Maj., Montgomery, Ala., Maj., Bi-
rmingham, Jan. 4-9.
Wilson, Frank and Joe-Orph., Sioux City, Ia.
Wilson, Tony, and Miss. Heisole-Maj., Des Moines,
Ia., 4-9.
Winston's Sea Lions-Grand, Pittsburgh.
Winter, Winona-Orph., Kansas City, Mo.
Wood Bros.-Kelth's, Boston, Mass.
Woods, Lew-Arcadia, Chgo.
Wordette, Estelle-Auditorium, Lynn, Mass., Jan.
4-9.
Work and Over-Orph., Frisco.
Wormwood's Dogs-Orph., Atlanta, Ga., Lyric, Day-
ton, O., 4-9.
WORLD, JOHN W. AND MINDELL KING
STON-Orph., Easton, Pa., Colonial, N. Y. C.
Jan. 4-9.
Worthley, Abbott-O. H., Wheeling, W. Va.
Wulff, Prof. Edward-Kelth's, Boston, Mass.
Wulf, Maude-Kelth's, Boston, Mass.
Wyne, Ed.-Frisco.
Wynne and Lewis-Orph., Bklyn.
Xylophone Quartette-Hammerstein's, N. Y. C.
Yamamoto Bros.-Proctor's, Newark, N. J.
Yarack and Zalanda-Maj., Norfolk, Va.
Yeaman, Arthur-Orph., Boston, Mass.
Yolo, Alta-Varieties, Terre Haute, Ind., Temple, Ft.
Wayne, Jan. 4-9.
Young American Quintette-Orph., Boston, Mass.
Young, De Witt and Sister-Maj., Lincoln, Neb.
Young, Alice and Sister-Maj., Lawrence, Wis.
Vaudeville, Lansing, Mich., Jan. 4-9.
Youna and Wardell-Kelth's, Boston, Mass.
ZANCIGER, THE-256 West 145th St., N. Y.
Zanon, 260 Audition.
Zantos, The Poll's, Waterbury, Conn., Poll's
Worcester, Mass., Jan. 4-9.
Zeda-Kelth's, Phila.

◆◆◆

FUNERAL SERVICES FOR FAY.

The remains of John T. Fay, who shot himself at
Oakland, Cal., on Dec. 20, arrived in Boston, Mass.,

Barton and La Franks-Empire, Hoboken, N. J., Empire.
Bella, Fatscher, Jan. 4-9.
Howard, Howard-Orph., St. Paul, Minn., Orph., Minneapolis, Jan. 4-9.
Howard's Pomes-Keith's, Portland, Me.
Howell, Isabelle-Variety, Canton, Ill.
Hudson Music-Trio, Chicago, Atlanta, Ga.
Hynes and McIntyre-Keith's, Philadelphia.
Hymack-Orph., Bklyn.
Imperial Japanese Troupe-Atlantic Garden, N. Y. C.
Imperial Musical Three-Grand, Wheeling, W. Va.
Ingram and Bryant-Orph., Chattanooga, Tenn.
Innes and Ryan-Main St., Peoria, Ill.
Innes and Taki-Lyric, Dayton, O.
Jackson, Otis-Best Mill, Vincennes, Ind.
Jennings and Jennings-Armory, Washington, N. Y.
John, Carroll-Orph., Altoona, Pa., P. P. A., Scranton, Jan. 4-9.
Jolly, Edwards, and Winford Wild-Varieties, Terre Haute, Ind.
Jones, Emma, and Gracyn Whitehouse-Orph., Boston, Mass.
Jordan, Great-Theatrical, Rome, N. Y.
Josselyn Trio-Orph., Scranton, Pa.
Julian and Dwyer-Maj., Charleston, Ill.
Kane, Leonard-Fantages, Portland, Ore.
Kaufman Brothers-Poli's, Scranton, Pa., Poli's, Wilkes-Barre, Jan. 4-9.
Kaufman, Reba and Inez-Foies Berger, Paris, Fr.
Kestons, The-Orph., Reading, Pa., Garrick, Wilmington, Del., Jan. 4-9.
Keane, J. Warren-Colonial, Richmond, Va., Colonial, Norfolk, Jan. 4-9.
Kiefer and Kiefer, Leccum, Eveleth, Minn.
Keegan, Lulu, and Joseph Mack-Empire, Des Moines, Ia.
Keely Bros.-Orph., New Orleans, La.
Kene and Adams-Maj., Seattle, Wash., Orph., Portland, Ore., Jan. 4-9.
Kellerman, Annette-K. and P. 5th Ave., N. Y. C.
Kelly, Mr. and Mrs. Harold-Bijou, Ann Arbor, Mich.
Kelly and Katlin-Orph., Boston, Mass.
Kerr, Spencer, and Frederick Rose-Cook's, Rochester, N. Y.
Kelly, Sam and Ida-Bell, Oakland, Cal.
Kelly and Barrett-Temple, Detroit, Mich.
Kelly, John E.-Alhambra, N. Y. C.
Kell, Walter C.-Orph., Princeton, N. J.
Kenner, McGahan and Platt-Poli's, Bridgeport, Conn.
Kendall, Preston-Lyric, Dayton, O., Jan. 4-9.
Kenna, Chas.-Cook's, Rochester, N. Y.
Kent, S. Miller-Cook's, Rochester, N. Y.
Keston, Dorothy-Bonacker's, Vienna, Austria, Jan. 1-31.
Kitabansal Troupe-Orph., Sioux City, Ia.
Kinber-O. H., Champion, Ill.
Klein and Clifton-Maj., Houston, Tex., Maj., Galveston, Jan. 4-9.
Klothescher, Carl-Olympic, Chgo.
Knight, Marian-Poli's, Waterbury, Conn., Poli's, Hartford, Jan. 4-9.
Korvick, B. G.-Fulton, Bklyn.
Kratocha, The-Apollo, Vienna, Austria, Jan. 1-31.
Krenka Bros.-Mohawk, Schenectady, N. Y.
Kurtis, Buss-Garrick, Burlington, Ia.
La Fleur, Joe-Orph., Minneapolis, Minn.
La Belle, Fred-Orph., Troy, N. Y.
La Due Devens-Fulton, Bklyn.
La Londe and Tilley-Bennett's, Hamilton, Can.
La Marche, Frankie-Haymarket, Chgo.
La Marr, Harry-Bonacker's, Boston, Mass.
La Rue-Casino, Buenos Ayres, S. A.-Indefinite.
La Petite Revue-Poli's, Bridgeport, Conn.
La Tour, Irene-Poli's, Waterbury, Conn.
Laird, Vine and P. 5th Ave., Salt Lake City, U. S.
Larkin, Denver, Colo., Jan. 4-9.
Lamb's Maunkins-Temple, Ft. Wayne, Ind.
Langsons, The-Maj., Chgo.
Larkin, John-American, N. Y. C.
LASKY'S PIANOFRIENDS (JESSE L.)-Maj., Milwaukee, Wis., Olympic, Chgo., 4-8.
Lasky, at 1st and 2nd Aves., Club-Poli's, Worcester, Mass., Poli's, Hartford, Conn., Jan. 4-9.
Lasky's Birdland-Chase's, Washington, Poli's, Scranton, Pa., Jan. 4-9.
Lasky's Love-Keith's, Waterbury, Conn., Poli's, Bridgeport, Jan. 4-9.
Lasky's Hobbes-O. H., Indianapolis, Ind., Columbus, Cincinnati, O., Jan. 4-9.
Lasky's Military Octette-American, St. Louis, Maj., Jan. 4-9.
Lasky's Night on a Houseboat-Haymarket, Chgo., Maj., Milwaukee, Wis., Jan. 4-9.
Laughlin, Anna, and Jon. R. Howard-Maj., Chgo.
Lawson and Carson-Orph., Chicago, Jan. 4-8.
Law, Walter K. and P. 5th Ave., N. Y. C.
Lawrence, Al-Shea's, Toronto, Can.
Lawrence and Healy-Variety, Canton, Ill.
Le Clair and Sampson-Columbia, Cincinnati, O.
Le Clair and Bennett's, Ottawa, Can., Bennett's, Hamilton, Jan. 4-9.
Le Clair, John-Bijou, Duluth, Minn., Jan. 4-8.
Le Dent, Frank-Keith's, Portland, Me.
Le Roy, Walter-American, N. Y. C.
Leach, Al-K. and P. 5th Ave., N. Y. C.
LEIGH, LITTLE-Hathaway's, Lowell, Mass., Hathaway's, New Bedford, Jan. 4-8.
Leighons, Three-Colonial, N. Y. C.
Leipzig-Keith's, Boston, Mass.
Lelliotta, Fred and George, Charleston, N. Y.
Leonard, Gus-Maj., Denver, Colo.
Leonard and Phillips-Ideal, Chgo.
Lester, Harry B.-Grand, Pittsburgh.
Levy, Bert-Temple, Detroit, Mich., Jan. 4-9.
Levy, Fred and P. 5th Ave., N. Y. C., 28-Jan. 1.
Lewy, Waverly Musical Edinburgh, Scot., 4-9, Empire Stratford, Eng., 11-16, Empire, New Cross, 16-23.
Little Sister of the Rich Olympic, Chgo.
Lloyd, Alice-Keith's, Philadelphia, Pa.
Llewellyn and Bryson-O. H., Indianapolis, Ind.
Londre and Tilley-Bennett's, Hamilton, Can.
Long, Ace Quartette-Vanderbilt, Dayton, O.
Lorke's, Cleveland, Ind., 4-9.
Lorke, Oscar-Bennett's, Ottawa, Can., Jan. 4-9.
Louise, Mlle.-American, N. Y. C.
Loverade's Circus-Orph., Bklyn.
Lowrie, Jeanette-Maj., Chgo.
Love and Love-Orph., Erie, Pa.
Lowry, Lucien-K. and P. 5th Ave., N. Y. C.
Loken's Pomes-Fantag, Butte, Mont.
Macart, Wm. H.-Keith's, Boston, Mass.
Mack, Harry-Grand, Chgo.
Mack, Wilbur-Poli's, Hartford, Conn., Proctor's, Newark, N. J.
Maitland, Maudie-P.-American, N. Y. C.
Majestic Musical P.-K. and P. 5th Ave., N. Y. C.
Majestic P. 5th Ave., N. Y. C.
Majestic Singing Three-Bijou, Quincy, Ill.
Majestic Trio-Orph., Oakland, Cal.
Marcello-O. H., Syracuse, N. Y.
Marcel's Studies-Alhambra, N. Y. C.
Marco Twins-Elite, Davenport, Ia.
Marimba Band-Lindola Sq., N. Y. C.
Martin, Bradlee-Empire, Paterson, N. J.
Martin, E. Allen-Grand, Chgo.
Martin and Garcia-Maj., St. Paul, Minn.
Martinet and Sylvester-Orph., New Orleans, La.
Martines and Martines-Pantages, Portland, Ore.
Matthews, Chas.-Columbia, Cincinnati, O.
Matthews and Collier-Columbia, Cincinnati, O.
Matthews and Ashley-Keeney's, Bklyn.
May, Ethel-Grand, Springfield, O.
Mayhew, Stella-Orph., Bklyn.
Mayne, Clara-Keeney's, Bklyn., Grand, Pittsburg, Jan. 4-9.
McAllister, Hall-Orph., Los Angeles, Cal., 21-Jan. 1.
McConnell, Lulu, and Great Simpson-Keith's, Boston, Mass.
McCreo, Junior-Orph., Boston, Mass.
McDonald, Chas.-Temple, Detroit, Mich.
McDonald, James, and Valerie Huntington-Orph., Kansas City, Mo.
McDowell, John and Alice-Maj., Rochester, Pa., Jan. 4-9.
McGee, Joe B.-Bijou, Battle Creek, Mich.
McGuire, Tutz-Maj., Champaign, Ill.
McKay, Jack-Colonial, N. Y. C.
McKinley, Mahan-American, N. Y. C.
McKintosh and The Keith's, Phila.
McNish and Penford-Poli's, Waterbury, Conn.
McDuff, Pittsburg, Jan. 4-9.
McPhee and Hill-Orph., St. Paul, Minn., Orph., Louisville, Jan. 4-9.
Melrose, Twin and Clay Smith-Columbia, Cincinnati, O., Mary Anderson, Louisville, Ky., Jan. 4-9.
Melrose and Kennedy-Bennett's, Hamilton, Can.
Melrose, Fred and So, N. Y. C.
Merrill and Higgins-Columbia, Cincinnati, O.
Merian's Dogs-Orph., Frisco.
Meyer, Hyman-Orph., Frisco.
Miedler and Carlisle-O. H., Indianapolis, Ind.
Miles, John and P. 5th Ave., N. Y. C.
Miesko, Sander, Troupe-Hudson, Union Hill, N. J.
Miley, Katherine-Proctor's, Albany, N. Y., Empire, Hoboken, N. J., Jan. 4-9.
Millman Trio-Orph., Salt Lake City, U. S.
Mimic Four-Orph., Easton, Pa., Keith's, Phila., Jan. 4-9.
Mitchells, Dancin-Orph., Minneapolis, Minn.
Moore, Carlyle-Washington, Spokane, Wash., Jan. 4-9.
Moran and Wiser-Central, Madagburg, Jan. 1-1.
Morrison, Central, Stretton, Ger., 16-31.
Morris, Billy, and Sherwood Sisters-Maj., Houston, Tex.
Morse, Police-Orph., Los Angeles, Cal., 28-Jan. 9.
Morton, Ed-Chase's, Washington.
Mortons, Four-Orph., Boston, Mass.
Mosher Bros.-Haymarket, Chgo.
Murray, Elizabeth-Olympic, Chgo., Columbia, St. Louis, Jan. 4-9.
Murray Sisters-Orph., Seattle, Wash., Orph., Portland, Ore., Jan. 4-9.
Mozarts, Fred and Eva-Maj., Birmingham, Ala.
Nallen and Conner-K. and P. 5th Ave., N. Y. C.
Nelson, Fire-American, N. Y. C.
Nelson and Arnold-Empire, Paterson, N. J.
Newhoff and Phelps-Washington, Spokane, Wash.
Star, Seattle, Jan. 4-9.
Nible's Birds-O. H., Syracuse, N. Y.
Nichols Sisters-Grand, Pittsburgh.
North, Bobby-Temple, Detroit, Mich.

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